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二十世紀歐美女性小說中的母女關係

The Mother-Daughter Relationship in Twentieth-Century
American and European Women's Novels

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湯亭亭《女戰士》中的母女關係

劉亮雅

傳統敘事常奠基於家庭結構。反之亦然，傳統家庭觀常立基於敘事結構。佛洛伊德 (Sigmund Freud) 援引希臘底比斯 (Thebes) 國王伊迪帕斯 (Oedipus) 殺父戀母故事，組構了以男性為中心的父、母、子三角關係家庭羅曼史，亦充分說明父權父系家庭結構的權力互動力學。在此結構與敘事中，父子關係雖然緊張，但兒子為未來的父親，父子依舊相承，母親卻淪為服務父權家庭的客體、他者。女兒也是客體、他者，因她被認為是未來的母親。因此在波瀾壯闊的第二波女性主義運動之前的女性主義者如西蒙波娃 (Simone de Beauvoir) 均主張將女人從使她屈居為第二性的母職解脫出來，認為母職與女性自主基本上有所衝突，而她們與自己母親的關係自然也是敵對競爭的。然而當第二波女性主義運動強調女性情誼、女性文化傳承時，卻重新思考的母性、女性與女性主義的關係。在召喚姊妹情誼的同時，並開始召喚母女情誼。這些女性主義理論與文本改寫了佛洛伊德的家庭羅曼史。而隨著女性主義理論的深化、細緻化，傳統心理分析較少觸及的母女關係受到了深入探討。像法國心理分析女性主義者伊希葛黑 (Luce Irigaray) 有關母女關係的理論就極具啟發性。

本文試圖以伊希葛黑有關母女關係的理論檢視華裔美國女作家湯亭亭 (Maxine Hong Kingston) 小說《女戰士》(*The Woman Warrior*) 一書中的母女關係。雖然小說中另外涉及移民經驗及種族、階級議題，然而其所刻劃的母女關係卻極為深刻複雜，而頗能與伊希葛黑的理論相參照。本文意欲探討以下問題：《女戰士》中女兒為何既戀母又與母親關係緊張？父權思想是否造成母女關係緊張？女兒如何協商她因母親拒絕或威權的痛苦？母親在文本裡發聲了嗎？母親是父權的共謀者抑或抗拒者？女兒可能擁有或想像一個與她關係平等、相互撫慰的母親嗎？在深談《女戰士》中的母女關係前，我先稍微介紹、比較諸多母女關係的理論。

1. 女性主義者有關母女關係的理論

談女性主義者有關母女關係的理論，不能不先談心理分析大師佛洛伊德的伊迪帕斯情結理論。這除了因為就性心理而言，此理論深深影響了二十世紀思維，更因為它背後仍拖著維多利亞時期父權、異性戀中心的臍帶。佛洛伊德的伊迪帕斯情結理論，以及後來拉崗 (Jacques Lacan) 的「回歸佛洛伊德」都是從男性，尤其兒子角度解釋親子互動如何影響個人性心理的成長。而儘管被假定為異性戀的兒子具殺父戀母情結，但兒子為未來的父親，父子依舊相承，母親卻淪為「他者」。女兒也是「他者」，因為小女孩被認為是「已被閹割的」，而小男孩

則有「閹割焦慮」(castration complex)。佛洛伊德認為，小男孩視其凸出的陰莖(penis)為優越，小女孩凹進的陰道則代表匱缺。小女孩因已被閹割，因此羨慕小男孩的陽具。反之，小男孩則害怕像小女孩一樣失去陽具，因此有閹割焦慮(“Three Essays” 195)。佛洛伊德又說，小女孩在前伊迪帕斯時期，其原始力比多(libido)愛戀對象為母親，幻想母親為無所不能的陽性母親(phallic mother)。但進入象徵秩序卻需放棄對母親的愛戀，轉而愛戀父親，並認同被閹割的無力的母親，長大後再藉由生兒子、成為男孩的母親而借得陽物。佛洛伊德的陽具中心理論廣受女性主義者撻伐(例如 Beauvoir, Millett)，但蜜秋爾(Juliet Mitchell)則適切地指出，我們可把伊迪帕斯理論看成是男尊女卑思想對兩性心理的模塑。而許多第二波女性主義運動者則開始重新思考母女關係，找尋新的模型，以便成為女性情誼及女性認同的基礎。

1969年以來如火如荼的第二波女性主義運動已發展出許多理論與批評，改寫伊迪帕斯理論。非但母親與女兒的主體性受到應有重視，母女關係亦被深入探討。美國心理學家邱德蘿(Nancy Chodorow)的《複製母性》(*The Reproduction of Mothering*)(1978)便改寫了伊迪帕斯，探討父權母職機制下依然親密的母女關係。邱德蘿認為男外女內的父權分工方式，使男孩自小被訓練為獨立自主、向外發展，而女孩則依戀、陪伴母親，正因女孩也將為人妻母，母女擁有許多共同的女性經驗，母女關係因此格外親密。然而邱德蘿的理論基本上未脫父權、異性戀婚姻制的思考，女性依然被吸納為母性，遂削減了在長遠的父權宰制歷史下、母女綿密的關係作為抗爭動力的可能性。

美國女性主義者、女詩人瑞琪(Adrienne Rich)在《女人所生：母職做為經驗與建制》(*Of Woman Born: Motherhood as Experience and Institution*)(1976)一書中則反思母職究竟為一建制，抑或女人的選擇？瑞琪是在歷經懷孕期間及產後憂鬱症後，開始思索強迫性母職以及百分之百母親帶給女人的精神壓力。瑞琪並探討自己與母親之間的緊張關係，結論是她與母割裂乃是為了成為女性主義者，拒絕再當女性受害者(253)。另一方面，在「強迫異性戀機制與女同性戀存在(“Compulsory Heterosexuality and Lesbian Existence”)(1980)一文中，瑞琪批判父權婚姻體制，提出女人認同女人、姊妹情誼理念，卻又以女孩最早愛戀對象為母親做為此理念的基礎。在瑞琪看似矛盾的論述中，顯現母女關係的複雜性。母女關係的融洽與緊張也呼應了姊妹情誼理念與女人實際差異所造成的衝突。

美國女性主義者茄菲葛妮(Bell Gale Chevigny)的「女兒書寫：朝向女人傳記的理論(“Daughters Writing: Toward a Theory of Women’s Biography”)(1983)則提出女性主義學術論述中，幻想姊妹情誼或互為義母(surrogate mother)義女的交融關係能發揮強大力量：「幻想義母在諸多方面不同於幻想理想母親。前者乃是一種交互(reciprocity)的幻想。兩個義母絕非無所不能，而是參與鬥爭。兩者哺育的都不是嬰兒，而是女孩或女人。而對彼此而言，哺育乃是認可自己的自主性」(95-96)。換言之，姐妹互為義母，取代了真實的母親。然而真實的母女關係要如何看待呢？

依希葛黑提出女人系譜、女性傳承等理論，試圖重新思考真實的母女關係。在「建立女性譜系」(“Etablir un genealogie de femmes”)(1979)一文中，她認為，為人母親與女性主義者不衝突，因母親仍是具有情慾與社會主體的女人，也就是說，女人不能被化約為陽具中心所建構的母親，而這當然也暗示了社會(性別)結構連帶需要有所變革。依希葛黑的母女傳承，強調彼此既非完全獨立也非完全共生(Grosz 120-21)。這些進步性的理論與依希葛黑在《女人另類的內視鏡》(*Speculum of the Other Woman*)(1985)、《並非單一的性別》(*This Sex Which Is Not One*)(1985)中激進地批判父權對母職、女體的建構，互相呼應。然而除此之外，依希葛黑在「而一個人沒有他者動不了」(“And One Doesn’t Stir Without the Other”)(1981)中卻又探討女兒對母親遂愛恨矛盾。依希葛黑描繪女兒既愛母親、吸收母親，母親也不斷吸納女兒，然而父權體制下當母親太過被母職吸納時，她會讓女兒窒息、癱瘓，模糊了母女界限分野，致使母女差異不穩定。

相較於邱德蘿過於傳統、瑞琪提出議題但不夠理論化、茄菲葛妮只處理義母義女，依希葛黑的母女關係則兼具進步性、深入性與理論性，用來參照湯亭亭《女戰士》中的母女關係，應十分有用。

2. 湯亭亭《女戰士》中的母女關係

出版於1975年，正值第二波女性主義運動鼎盛期，湯亭亭的《女戰士》副標題為「群鬼縈繞的女孩時期回憶錄」(“Memoirs of a Girlhood Among Ghosts”)，全書以擬回憶錄¹的語調，回溯其成長期與母親(故事及話語)的愛恨矛盾，具有濃厚的女性意識。《女戰士》由五篇彼此相關的故事所組成，除了第四篇「在西宮」(“At the Western Palace”)外，皆以女兒湯亭亭為第一人稱敘述者²，並以其所回溯母親勇蘭所講的故事及對母女關係的著墨使五篇故事達到統合。華裔美國移民家庭的背景，夾纏了種族文化差異與新舊價值衝突，倍增書中母女關係的複雜度。卻也更凸顯出父權下母女傳承的需求及障礙。《女戰士》中的女敘述者與母親均具藝術家特質，母女關係中認同、愛戀及恐懼、緊張的糾纏，深深影響了女敘述者的創作與想像。更特別的是，敘述者從長大後的現在回溯成長歲月裡縈

¹ 本書號稱自傳，曾獲1976年全美書評人選拔為最佳非虛構類書籍，然而全書的敘述策略卻刻意打破「自傳」文類，並採取後現代拼貼方式，「融合神話、傳說、幻想、與杜撰的敘述」(Lim 280)。書中不但並不以敘述者女孩時期實際的生活點滴為焦點，且多次出現真實與虛構的混雜。像「無名女子」中有關姑姑婚外懷孕，敘述者講了她想像的三個不同版本，而真實則不可知。

「白虎」沒讓我們確知勇蘭原來如何說花木蘭故事。「一支胡笳曲」一開始更直接說有關月蘭阿姨去洛杉磯尋夫受辱的經過(亦即前一個故事「在西宮」)，敘述者乃是聽妹妹轉述弟弟的話，再將之扭曲改編(“twisted into designs” WW 164)而成。「一支胡笳曲」中，敘述者並懷疑究竟其所回憶的事件確實發生過或為其幻想。

² 在西宮以第三人稱敘述，具有對母親平視的意味。這點我後面會談到。

繞不去的母權魅影，頗可以用伊希葛黑的理論加以剖析。

伊希葛黑指出，如果孩童與母親的前伊迪帕斯關係是心理分析裡的黑暗大陸，那麼母女關係必然是「黑暗大陸當中的黑暗大陸」（引自 Grosz 120）。表面上，《女戰士》中，女兒重講母親所講的故事即已代表顛覆父權的母女傳承。然而對湯亭亭而言，這份母女傳承卻令她百感交集。《女戰士》中的母親自有矛盾：她在中國時一度是新女性，教育湯亭亭時卻又沿襲傳統父權、階級思想。她既說花木蘭的故事，又以重男輕女的語言管教女兒，甚至以買女奴的故事驚嚇女兒。在敘述者心目中，強悍獨立、精力旺盛、擅說故事的母親兼具父權代言人/幫凶、女英雄、法師、恐怖母親、搗蛋鬼、藝術家的混合，令她產生錯綜情結，不知何以對應。湯亭亭一度懷疑嚴峻的母親並不愛她，卻發現母親其實過於愛她，但母愛不斷吸納她反而教她窒息。整本書是她在想像裡與心靈裡與母親（的傳承）重新協商的過程，在這過程中她也漸漸看到了母親身上的女人。

伊希葛黑批判傳統母女傳承並未區別「母性」（maternity）與「女性」（femininity），由於傳統總是將「女性」收編為「母性」，不重視母親做為一個女人的個體性，致使母親將其愛傾注於孩子身上。而對於女兒而言，此種母女傳承也可能繼續馴化女兒，將其「女性」吸納為「母性」，抹煞其做為女人的個體性，從而為父權服務。《女戰士》中的母親在某方面扮演了父權代言人角色，從而掩蓋她乃是父權下無力的、「被閹割的」母親。她披覆了父權律法，雖然她也受其壓迫。她的權威位置，係由於她與父權共謀而被賦予，她常是訓誡、壓制、規訓男尊女卑價值的代表，使敘述者心生恐懼、怨憤。例如「無名女子」（“No Name Woman”）中，母親在湯亭亭初經時，告訴她往昔在廣東老家姑姑因婚外性行為懷孕受到嚴懲：非但村人突襲老家、家人辱罵姑姑，致令姑姑抱著新生兒投井自盡，姑姑並被家族除名，永遠不得再提。母親講述姑姑的故事，目的似乎是警告女兒不得犯下父權律法，以免羞辱父母，於是初經並未帶來成長的喜悅，反而使女兒對身體產生恐懼。母親不准她向別人（包括父親）提起姑姑，則進一步顯現她與父權律法共謀。「白虎」（“White Tigers”）中母親從不因湯亭亭拿了全A而讚美她，反倒說全A不能當飯吃，比不上花木蘭既救了家人，也救了一整個村子。即使母親講花木蘭的英勇故事，部分目的亦在強調孝道及宗族、社群意識，花木蘭返鄉復員後依然扮演好媳婦、好妻子、好母親、甚至好女兒的角色。與此同時，母親強調女孩不值錢、長大後將成為妻子和奴隸，貶女性的論調使她成了父權幫凶。母親高聲罵湯亭亭是壞女孩，更銘刻在她心裡。這使得湯亭亭抗拒結婚，拒絕扮演賢妻良母，但她哀嘆「即使到現在，中國依舊纏了我的腳」（*WW*48）。

伊希葛黑在《並非單一的性別》中表示，母女傳承需小心避免「對彼此說同樣的語言」，否則女兒「將複製同樣的歷史」（*This Sex* 205）。也就是說母親如果複製父權價值將使得女兒難以認同女性身分，繼續循傳統模式被父權化約為生殖工具。《女戰士》中，母語既是母親的話也是廣東話。對湯亭亭而言，母親的故事與母語、中國交混，充滿了對女性的歧視。例如古中文裡，將女人與奴隸打上了等號。女人自稱為「奴家」，便意謂著「讓女人用她們自己的語言規馴了自

己」(WW 47)。而像「養女兒不如養鵝」、「女兒是賠錢貨」等長輩琅琅上口的諺語更令她義憤填膺。在最激憤時，她拒絕自己的女性身體，渴望成為男孩 (WW 47)。當然母親並非唯一重男輕女的長輩，像陽剛的三叔公不帶女孫輩出門玩樂 (WW 47)，鄙視女孩的程度比母親只有過之而無不及。但母親的故事卻令她恐懼回到中國可能被賣為女奴。法師 (“Shaman”) 中母親講述其在老家買女奴時像挑貨色一樣檢視、討價還價，這使得母親更添殘酷、威嚇氣息，與中國舊社會溺女嬰、賣女兒的陋俗有所纏結。孩提時代，湯亭亭試圖逃離母親所講的戰爭、暴力、棄嬰、被打死的瘋女人等故事，她甚至想切斷母語，變得像美國女人。因為如果她完全複製母親話語，她似乎等於否定自己做為女兒/女人的基本權利。

伊希葛黑在 而一個人沒有他者動不了 裡怨恨母愛過多使女兒癱瘓。伊希葛黑暗示：當女人被化約為母親，喪失其做為女人的社會與性愛身分時，她能得到社會認可與價值的便僅剩下她哺育的能力，她不能給予孩子語言、法律、陽物 (phallus)，而僅能給予孩子食物及愛。於是她不是成了愛太多、令女兒窒息的母親，便是自私寡愛的母親 (Grosz 121)。《女戰士》中，母親講故事似乎打破了傳統母親只能給予孩子食物、滋養，而不能給予孩子屬於象徵秩序的語言之限制。然而在湯亭亭的敘述中，母親講故事卻與餵食兩者混雜，如果母親餵食代表母愛，母親亦藉講故事愛女兒，但母愛過多了。此外，母親又是個飽受饑荒、戰亂之苦、年近半百才移民美國的廣東女子，以致她過度為女兒擔憂，便以各種恐怖故事嚇阻禁制女兒自由，從而達到保護的目的。對湯亭亭而言，母親不斷講述與中國有關的故事，似藉傳統中國價值吸收女兒，使女兒愈像她，便無法離開她而完全美國化。然而，令女兒反感的是，傳統中國價值常為父權服務。

母親餵食與講故事的意象交混，並與中國有關。例如湯亭亭說，「我母親用漏斗把中國貫進我們耳裡... 要我回到我從沒去過的中國」(WW 76)。湯亭亭抗拒母親食物與抗拒母親故事幾乎同時。她畏懼母親講述的非理性 鬼魅 恐怖、神秘故事，正如她害怕母親所煮的浣熊、臭鼬、鴿子、烏龜等食物 (WW 90)，害怕母親強迫她吃下四、五天的剩菜 (WW 92)。湯亭亭抗拒吃，還纏結了別的錯綜心理。中國人口過多、饑荒戰亂頻仍，因此重視吃，吃飯時不准說話 (WW 11)，並且強調存活之「必需」(Necessity)，輕視創造、想像之「揮霍」(Extravagance) (WW 6)。存活主義與父權的結合，更強化對女性的歧視：一方面視女兒為米蟲，不願餵養，另一方面，女兒又肩負未來母親角色，需學煮飯、伺候家人，因此湯亭亭相信，如果她能「不吃」，或許才能變成俠女 (WW 48)。她厭惡中國人以「吃過了嗎」為寒暄語，而寧可以塑膠過活 (WW 91)。

伊希葛黑理想的女性系譜乃是挖掘出那超乎母職的女性部分。當母親能給予女兒超乎母職的社會與性愛部分，便能認同其做為女人的社會身分。而此種母女傳承亦暗示了被象徵秩序所壓抑的母女之愛，對伊希葛黑而言，女孩唯有找回其最初對母親的同性愛戀，否則她總已從自己放逐 (“is always exiled from herself”) (“Women’s Exile” 76)。在另一個意義上，《女戰士》中，母親的故事又不只是貶女人而已，而也有強烈女性認同的部分。母親講故事代表其超乎母親的社會身

分，並確實給予了湯亭亭屬於語言的力量。母親講的花木蘭故事讓湯亭亭嚮往當女英雄、俠女，白虎一開始便禮讚女戰士：「當我們中國女孩聽大人講故事時，就明瞭：如果我們長大以後當妻子或奴隸，便失敗了。我們可以做女英雄、俠女」(19)，甚至對纏足的陋習做逆向思考：「也許女人以前太厲害了，才被綁小腳」(19)。當女英雄、俠女乃是樹立鮮明的社會身分。白虎裡的花木蘭故事更蘊含了女性兼顧事業及妻母角色的理想。一反無名女子中對女性性慾的壓抑，白虎裡女性身體與情慾均被接納，花木蘭既是將軍，又是妻子、母親，其丈夫千里尋她，在花木蘭產子後丈夫又攜子回去扶養，成為花木蘭背後的全力支持者。或許花木蘭故事由湯亭亭轉述，參雜了她成長時期想像的投射，並非勇蘭當初講時的原貌，然而女兒轉述、改寫母親故事，從而叛離父權，卻也還給女兒及母親其女人身分。

就全書的結構而言，《女戰士》既是女兒的故事，也是母親的故事，尤其是母親做為女人的故事。在中國，勇蘭曾是個新女性，用丈夫寄給她的錢唸產婆學校。她隻身坐船離鄉時，冒險行經盜匪出沒的河道，後來衣錦榮歸成了女醫師。在某方面她也像膽識過人的花木蘭，她還是會馴鬼、制鬼的法師。然而當她1940年到了美國後，卻只能開洗衣店，與丈夫一起靠勞力為生。勇蘭自己的故事揭示了女性多麼容易失敗，於是貶女兒/女人的話語也有激勵湯亭亭的意思，勇蘭講小姑投井自盡與花木蘭盡孝的故事則教導湯亭亭在父權下的生存策略。然而聽在湯亭亭耳裡，卻感到了禁制與壓迫。勇蘭之侷限於母親角色並不全然因為父權律法，而也是移民美國後、成了種族與文化「他者」所使然。勇蘭年近半百才移民美國、生下六名子女，在中國大陸她原是新女性、女醫師，到了美國卻淪為開洗衣店、靠勞力賺錢，她對女兒的諄諄告誡及管束反映了她因為種族、文化及語言障礙，喪失了社會與性愛的身分，遂將她的愛全部投注在孩子身上，但她的愛，連同她所傳達的中年憂懼、中國鄉愁、半新半舊的思想及對美國文化的適應不良，對於女兒無疑是太沉重了。

伊希葛黑的而一個人沒有他者動不了裡，女兒懇求母親不要愛太多：「妳把自己放進我口中，我便窒息了。....讓妳自己/我都在外面吧。在妳流給我的東西裡，別吞嚥了妳自己，別吞嚥了我。我多麼希望我們都能在那裡。於是一個人不會消逝在他者裡，或他者消逝在一個人裡」(61)。《女戰士》中，湯亭亭有時候似乎弄不清母親是否愛她，然而至少在下意識的層面，她知道母親深愛她，並可能愛得太多了。此外，母親在某一方面是她最重要的角色模範，她需要母親，雖然她又極力抗拒母親。《女戰士》充滿了一個青春期華裔女孩對母親桎梏的怨恨，此怨恨甚至延續至其成年。在一支胡笳曲（“A Song for a Barbarian Reed Pipe”）中湯亭亭怪罪母親割了她的聲帶，以致她在美國幼稚園時三年不說話，被視為智商零蛋，留級一年。這同時也意味母親的傳承使她太認同中國文化，以致產生說英文的障礙，較難以進入美國白人象徵秩序。湯亭亭懷疑母親要將她嫁給智障中國男人，她的積怨終於爆發，在洗衣店的飯桌上站起來對著父母歇斯底里吼叫，宣佈她不要做奴隸或妻子，她將不再唸中文學校，並將競選學生代表、

參加社團，以便上大學。她並宣稱拒絕再聽母親故事，指控母親講故事時撒謊，混淆真假，使她無法區分何者為真。她以一個被壓抑聲音的女兒指控母親的威權：「哈，妳無法攔阻我講話。妳以前試圖割下我舌頭，卻沒效」(WW202)。

中國人的貶女、孝道文化及湯亭亭對獨立自由的渴望造成母女緊張衝突，而這還夾纏了兩種文化的衝突。芭姬麗佳 (Crista Bacchilega) 認為，湯亭亭的童年故事重申佛洛伊德心理分析裡著名的拒絕母親，乃因她需進入白人美國的象徵秩序，在此語言、書寫及教育均屬於父親 (106-07)。然而即使在與母親對峙時，她亦說不過母親，口若懸河的母親乃是 champion talker，母親大聲譏諷湯亭亭聽不懂笑話：「妳連笑話和實際人生都區別不了。妳還不夠聰明。連真假都分不清」(WW 202)。湯亭亭指控母親總說她醜，母親則說「中國人總這麼說。我們喜歡說反話」(WW 203)。母親的咄咄逼人、能言善道令她窒息，以致她需遠離母親才能活得好。即使成年，湯亭亭每次返家看母親便會生病、難以呼吸 (WW108)，彷彿被少女時期的夢魘所糾纏。雖然隔著遠距離時「我可以相信我的家人基本上是愛我的」(WW52)，但她仍被父母掛在嘴上的鄙視女兒的話語所傷，而需在美國社會裡的成功武裝自己，證明自己不是賠錢貨，有資格上桌吃飯 (WW52)。她痛恨母親向她告解 (WW104)，似乎由於她不忍說話頂撞、刺傷了年老的母親，而更是感到壓力，「聲帶斷了，好痛」(WW102)。當她婉拒母親承歡膝下的要求時，母親的大眼直盯著她，令她內疚又怨恨 (WW108)。

蓋樂菩 (Jane Gallop) 認為，伊希葛黑的「而一個人沒有他者動不了」裡，女兒怨恨母愛過多使她癱瘓，宣稱除了脫離母親綑綁否則難以擁有身分，卻又發現她無法與母完全分開 (Gallop 113)。《女戰士》中也有頗為類似的糾葛。湯亭亭當著家人公開拒絕母親 (故事)，以便甩脫非理性、鬼魅、複雜與神秘，而能同化 (assimilate) 於白人美國所代表的邏輯、簡單、秩序、正常，不料卻得到了一個極其反諷的結果：「水泥自我口中洩出，將森林蓋滿高速公路和人行道。給我塑膠、週期表、電視餐 (裡面的蔬菜簡化為豆子配小胡蘿蔔)。讓照明燈射進黑暗角落：沒有鬼」(WW204)。亦即同化於主流價值未必能獲得精神出路：過於理性、正常的世界同時也單調而缺乏想像力。此外，在激烈地公開指控、拒絕母親之前，湯亭亭最初的渴望卻是母親的分享與瞭解：「要是我能讓母親曉得[我的秘密]清單，她 (以及世界) 就會變得更像我，而我也就不會再孤單了」(WW 198)。

另一方面，德米卓珂菩樂絲 (Stephanie A. Demetrakopoulos) 極具洞見地指出，在某個層次 (大概主要是下意識) 上，勇蘭形塑、刺激了湯亭亭的強壯、獨立、對自由的追尋。割聲帶、花木蘭的故事均暗示自由的可能，甚至勇蘭邀來的怪異、智障追求者亦可能是為了逼湯亭亭更為獨立 (Demetrakopoulos 203)。勇蘭的故事及話語裡虛構與真實混雜，充滿了矛盾歧義，使她既是壓迫者也是解放者。就以割聲帶一事來說，可能從未發生，勇蘭最初說的目的或許在嚇阻湯亭亭不准饒舌，但後來勇蘭卻解釋為係要幫女兒學說話，使她通曉各種語言 (WW 164)。湯亭亭反抗乃是發現糾纏與曖昧的先決條件，在湯亭亭的反抗中，愈發看

到其母的多面。在《無名女子》中，湯亭亭反抗母親訓誡，遂將母親講述的姑姑故事加油添醋，想像女性情慾做為顛覆父權的可能性，讓姑姑成了她的女性先驅，狂野而自由。似乎母親故事的恐怖氣息反而挑起她的想像力。並且，相對於全家族沆瀣一氣對姑姑的噤聲，湯亭亭藉書寫打破了緘默所代表的父權下的共謀，算是替無名姑姑向父權報了仇。在此湯亭亭並未探索母親在講述時隱含的洩密意義，她感到的毋寧只是母親的禁錮。然而洩密無疑鑿穿了森嚴的父權律法，露出縫隙。葛爾尼希特 (Donald C. Goellnicht) 指出，「母親的口述傳統打破、顛覆了父權使女人噤聲的力量：當母親告訴亭亭此一故事時，便打破了緘默，而提供給她一個範例」(126)。

《女戰士》中，湯亭亭為了掙脫令她窒息的母女關係糾葛，也曾試圖以女人看女人的方式看母親。《法師》裡，她翻閱勇蘭的產婆學校畢業證書、凝視四十年前勇蘭的畢業團體照時，即是這樣一個有趣的時刻：「我對她太熟悉了，唯有將她與其它女人相比較，才能看出她是不是漂亮、快樂、聰明」(WW58)。在仔細端詳之後，湯亭亭的結論是：「她聰慧、警覺、漂亮。我看不出她是否快樂」(WW59)。她又想像勇蘭37歲唸產婆學校終於嘗到獨立自主的快樂，以及隱瞞十歲年齡而依然比同學年長十歲的讀書壓力。最好玩的是，她想像勇蘭隻身跑進鬧鬼的房間，心情應當是害怕的，但因為勇蘭是龍女，「她可以讓自己不軟弱。危險期間，她張開龍爪、抖起她紅色的鱗片，露出盤繞的綠色條紋。危險乃是炫耀的好機會」(WW67)。而湯亭亭對於勇蘭的行醫原則也頗有微詞：勇蘭醫名遠播乃因她從不收瀕死病人所致 (WW96)。在《西宮》中改為第三人稱敘述，則更進一步對勇蘭平視。因為《一支胡笳曲》一開始便告訴我們，《西宮》依然是湯亭亭寫的 (WW163)。在《西宮》描述勇蘭極力慫恿、一手安排長居香港的妹妹月蘭前來美國，向已經重婚的妹夫興師問罪，重回正妻的寶座。而結果卻是灰頭土臉，月蘭被其功成名就的丈夫羞辱、恫嚇，最後得了妄想症，死於精神病院。

在《西宮》嘲諷勇蘭誇大的復仇想像，使她幾乎反客為主，沉醉於構思各種版本的馴夫、奪夫、擺平二太太的計劃。正因勇蘭無視於月蘭的脆弱以及事態之不利，她等於是害月蘭的罪魁禍首。

在對勇蘭的挖苦嘲弄中，湯亭亭也暗示自嘲，因為她們母女有著巧妙的相似。勇蘭和湯亭亭皆是龍女、長女 (WW67, 109)，都好強、不服輸。即如勇蘭千方百計要讓柔弱的月蘭強硬起來，湯亭亭也曾百般折磨一個柔弱、不說話的中國女孩，逼她說話，變強悍。而即如對勇蘭而言，月蘭代表了失敗的中國女人，刺激她變強乃是炫耀自己的美國成功；對湯亭亭而言，那個女孩一如刻板印象中柔軟的中國娃娃，是她試圖摒棄的軟弱自我（中國），由於她自己也曾有語言障礙、說不出英文，刺激那女孩遂也是強化自己的成功。但就像勇蘭一樣，湯亭亭的努力失敗了。女孩依然不開口，湯亭亭則在欺凌她後內疚得臥病一年半。而最特別的乃是《女戰士》中對書寫與想像的嘲弄，再度連結了母女。就像在月蘭事件上，勇蘭誇大的想像惹了禍，在《一支胡笳曲》裡湯亭亭也自承，她的故事刻意將現實誇大扭曲 (WW163)。在這個意義上，湯亭亭並沒有背棄、遺忘母親講

的故事及其所代表的（中國）女性口述傳統。

如果伊希葛黑的 而一個人沒有他者動不了 裡刻劃女兒被母愛癱瘓，渴望掙脫母親而獨立，那麼伊希葛黑《並非單一的性別》的最後一篇 當我們的雙唇一起說話（“When Our Lips Speak Together”）則宣布了一種新的母女關係。此處伊希葛黑曖昧地同時以母女雙重身分說話，打破母女的二元對立。葛若慈（Elizabeth Grosz）指出，此處用「我們」「並非將一個身分吸納或融入另一身分，而是讓兩者融合，不留剩餘，也不使任一受損。她們分享言語和歡樂」（126）。

《女戰士》中的母女傳承也曾臻至此境界。花木蘭故事顯現母女傳承，湯亭亭跟著母親吟唱，母親說故事的能力也孕育了湯亭亭說故事的能力：「夜夜母親講故事直到我們入睡。我分不清故事何時終，夢何時始，她的聲音成了我睡夢中女英雄的聲音」（*WW*19）。 白虎 裡所轉述的花木蘭故事已混雜了女兒與母親的版本，此處的花木蘭變成了第一人稱，暗示母、女、花木蘭的混雜。非但如此，花木蘭成長過程猶如功夫片中俠女，甚至代父從軍還鎔接了岳飛裸背、母親刺字的故事。然而，岳飛背上只刺了盡忠報國四字，此處花木蘭背上刺滿了咒罵仇家的字，在關鍵時刻花木蘭裸背也成了克敵的致命武器，這樣的安排既充滿想像力的奔馳，也暗示了湯亭亭所投射的自我意識：文字，較諸武力，更是復仇的利器。在 無名女子 中，她已藉說出姑姑故事替姑姑報仇；在 白虎 的結尾，她表示將以文字報仇，暗示她這個現代俠女不但要為家人向奪去他們洗衣店的白人報仇，也要為女性向（中國）父權家庭報仇（*WW*53）。因為就像前面談過，即使花木蘭故事也有被父權收編的痕跡，但這並非全是勇蘭之錯，而也是父權過於強大所致。

對成年的湯亭亭而言，要臻至伊希葛黑所說的母女交融、但非任何一方被另一方吸納、融入是一件困難重重的事。因這意謂彼此互為主體而又能相愛相需，而這又涉及了具不同價值觀與文化認同的女人之間如何協商差異：一個是認同中國、渴望兒孫滿堂的年老母親，另一個則是認同華裔美國、渴望擁有自我空間的女兒。然而在窒息與癱瘓外，書中的母女關係也達成某種協商，而逐漸出現了「一種溫和逗弄、相互交融的關係」（Ahokas 125）。 法師 中有一幕動人的和解：湯亭亭返家探親、倍感母愛壓力，終於說出她對家（也即是對母親）的情結，這時勇蘭突然打了哈欠，以多年不曾用過的暱稱「小狗子」對她說：「那麼，妳離開會比較好。加州天氣一定不適合妳。妳可以偶爾回來看我。....當然，小狗子，妳應該走」（*WW*108）。母親讓她走，是個重要的讓步。而 一支胡笳曲 中，勇蘭在得知湯亭亭也講故事後，新近講了一個關於她自己母親是戲癡的故事，更暗示了母女的和解與傳承。湯亭亭轉述母親故事：外婆在匪寇肆虐的時代，如常攜眷看戲，竟神奇地避了劫難。而湯亭亭則接續此故事，她想像外婆在看戲時，聽過漢朝女詩人蔡琰所寫的「胡笳十八拍」，便講起了蔡琰寫此曲的故事。庫瑟（Thomas Couser）指出，蔡琰的故事巧妙地適用於勇蘭與亭亭（Couser 236）。如同勇蘭，蔡琰的匈奴兒子只說胡語，蔡琰用他們聽不懂的中國話講故事，但她最後也懂得欣賞胡人的音樂（Cheung 171）。如同亭亭，蔡琰被拘留、放逐，感到

不屬於任何文化、難以溝通的痛苦。但最後她寫歌賦情，雖然歌詞似為中國話，胡人卻能瞭解詞裡的悲傷與憤怒；而蔡琰歸返漢營後，同胞也能瞭解她的歌，但改為中國樂器彈奏，其中一支便是「胡笳十八拍」(WW209)。而值得注意的是，法師中和解那一幕中，勇蘭的打扮已美國化，並告訴亭亭她決定定居美國。相對於母親展現些微美國認同，一支胡笳曲中，湯亭亭則決定回中國去瞧一瞧。小說便以母女和解及文化之間互能溝通的願景結束。

3. 結論

《女戰士》中第一代中國移民母親與生長於美國的女兒之間的糾葛，凸顯出父權的介入與文化障礙造成的母女衝突。但書中母親既是父權代言人、壓迫者，也是女性主義先驅、解放者，她孕育了女兒的想像力與編故事能力。雖然文化認同差異增加了書中母女糾葛的複雜度，但愈發凸顯伊希葛黑所探討的母女傳承之需求與障礙。女兒愛戀母親，她需要一個珍視自己社會及性愛身分的母親，方能認同自己的女性身分。一旦母親被化約為母職，她傾注的愛將使女兒窒息、癱瘓。《女戰士》中憤怒、悲傷的女兒透過激烈衝突與協商，終於取得自我空間，也找回母親身上的女人。最後的母女和解顯現了溝通瞭解的可能，以及一種不完全獨立、也不完全共生的母女關係。她們的關係最後是平等、可對話、互相啟發、也互相哺育的。

而在某個意義上，探究《女戰士》中母女關係如何協商緊張衝突，也是思考第二波女性主義如何能面對差異？女人之間的衝突是否會使姊妹情誼之核心理想發生問題？如果《女戰士》可以為範例，答案應是樂觀的：協商的空間是永遠存在的。

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1. Annotated Bibliography of Margaret Atwood's *Surfacing*

Journal Articles

Augier, Valerie. "An Analysis of *Surfacing* by Margaret Atwood." *Commonwealth Essays and Studies* 11.2 (1989): 11-17.

Bartlett, Donald R. "'Fact' and Form in *Surfacing*." *University of Windsor Review* 17.1 (1982): 21-28.

Berryman, Charles. "Atwood's Narrative Quest." *Journal of Narrative Technique* 17.1 (1987): 51-56.

Notes that Atwood studied with Northrop Frye, and the narrative pattern of her *Surfacing* owes much to his description of the archetypal forms of comedy and romance. The narrator of *Surfacing* re-enacts a mythic pattern typical of classical mythology: the descent into the underworld, a meeting with the shadow of death, a madness to become one with nature, and a return to the surface marked by a new power and wholeness. To bridge the distance between primitive myth and realistic modern fiction, Atwood fulfills the basic patterns of comedy and romance. Entering the dark forest imitates *A Midsummer Night's Dream*, but Atwood's novel ends not in celebrating marriage but merely in getting the lovers closer together. Like *The Tempest*, *Surfacing* also depicts a discovery of real relations between chief characters and their parents, namely, a reunion between father and daughter. More importantly, Atwood expresses her aspiration for a rebirth of Canadian literature.

Bjerring, Nancy E. "The Problem of Language in Margaret Atwood's *Surfacing*." *Queen's Quarterly* 83 (1976): 597-612.

Points out that in *Surfacing* Atwood views language not as a means of communication but as actually inhibiting, blocking and obscuring fundamental understanding. The dominant language in the novel, termed American by the narrator, renders human exchange superficial, perverts and debases art, and destroys nature. The narrator is not convinced by her father's rational approaches to everything and repelled by her brother's use of language for arbitrary moral distinction. Silence, the language chosen by her mother, still discomforts her. Yet the narrator at the end acquires a visionary language that can express fundamental meanings. It is a language of nature, of true art, and of essential meaning. With the illumination of this visionary language, the narrator knows who she is and what she must do.

Boyde, Melissa and Amanda Lawson. "Diving for the Red Pearl: *Surfacing* and Setting the Centre in Working Hot." *Kunapipi* 16.1 (1994): 119-24.

Brydon, Diana. "'The Thematic Ancestor': Joseph Conrad, Patrick White and Margaret Atwood." *World Literature Written in English* 24.2 (1984): 386-397.

Points out that Conrad's *Heart of Darkness* establishes many of the structures of apprehension and technique shared by Atwood and White, who yet begin to question these inherited structures. Conrad's treatment of a man's encounter with an alien continent that reveals to him his own darkness lies behind Atwood's and White's presentation of female encounters with a wilderness that is both other and themselves. Yet their heroines come to terms with patriarchy and its contradictory messages about women. Both Atwood and White see that women's experience of marginalization parallels that of the colonized. In addition, they also call into question the Western concepts of the subject.

Campbell, Josie P. "The Woman as Hero in Margaret Atwood's *Surfacing*." *Mosaic* 11.3 (1978): 17-28.

Regards *Surfacing* both as "a sort of psychological thriller, where the protagonist searches for or comes in conflict with [her] fragmented self which appears as a ghost" (17-18), and as "a creative or poetic 'meta-criticism'" (19) of Joseph Campbell's theories in *The Hero with a Thousand Faces* and *Primitive Mythology*. The protagonist's quest for her missing father leads finally to the mysterious realm of the self where the reintegration of her two selves, head and feeling, becomes possible. Campbell argues that *Surfacing* does not end in reinforcing a stereotypical relationship between men and women. Rather, Atwood has her heroine undergo an experience of a *rite de passage*, from girlhood to womanhood while her lover, Joe, is necessary merely in a functionary way. Stereotypical sexual roles are reversed to some extent. What Atwood dramatizes is a woman's enormous capacity to confront and to conquer the ghosts of her psyche.

Cederstrom, Lorelei. "The Regeneration of Time in Atwood's *Surfacing*." *Atlantis: A Women's Studies Journal Revue d'Etudes sur la Femme* 6.2 (1981): 24-37.

Contends that Atwood reveals in *Surfacing* how to overcome alienation from self and from the natural world by establishing a new view of time, history and progress. The narrator overcomes the alienation as she restores a primitive view that life is a part of a timeless cosmic cycle. In fact, the relationship of the narrator to the

natural world is a symbol of her development of a healthy relationship to the feminine unconscious. The psychological development of the narrator moves from rejection of the feminine unconscious to recognition of its power. At the end, she achieves a state in which conscious and unconscious have interpenetrated.

Clark, Meera T. "Margaret Atwood's *Surfacing*: Language, Logic, and the Art of Fiction." *Modern Language Studies* 13.3 (1983): 3-15.
Explores the relationship of language to logic, to external reality and to writing in *Surfacing*. Atwood holds "the notion that language possesses an autonomy which far from reflecting an objective, external reality, actually creates a reality which is far more powerful, and which is inextricably linked both to our destruction and creative survival" (3). The paradigm Atwood employs to explore the relation of language and reality is to present so-called facts while subverting and exposing them as fiction. *Surfacing* demonstrates the capacity of language to destroy external reality and create a new one, which is more valid and truer to inner experience.

Davidson, Arnold E. and Cathy N. Davidson. "The Anatomy of Margaret Atwood's *Surfacing*." *Ariel* 10.3 (1979): 38-54.
Studies how Atwood uses the archetypal mythic quest of romance, theorized by Northrop Frye, in order to explore contemporary questions, especially that of how a woman both prevents herself from becoming the shining surface required by society for women and finds an identity in an alienating world. Returning to her childhood home, the narrator is isolated from the perturbing aspects of her present world. Gradually, she comes to recognize that all her life she "has been pressured to become a proper woman, proper to be determined by others" (46). Like male heroes of romance, the protagonist passes through the stage of enlightenment. Nevertheless, Atwood departs from the archetypal romance pattern by making the narrator realize that her success in the mythic quest would not elicit universal acclaim. Instead, what she had learned must be protected and partly hidden when she returns to society.

Davidson, Cathy N. "Chopin and Atwood: Woman Drowning, Woman *Surfacing*." *KCN* 1.3 (1975-76): 6-10.

Declaire, Jacques. "Enclosure and Disclosure in *Surfacing* by Margaret Atwood." *Commonwealth Essays and Studies* 11.2 (1989): 18-23.

Delbaere-Garant, Jeanne. "*Surfacing*: Retracing the Boundaries."

Commonwealth Essays and Studies 11.2 (1989): 1-10.

Points out that *Surfacing* was published in a decade when all that had gone needed revising and when authority was rejected in all its forms, particularly the authority of the father. The narrator's backward journey and search for the father seems to contradict that tendency. Nevertheless, the narrator comes to realize her own complicity in being victimized by men and then begins to reject men. After this backward journey, her feminine identity is restored. Besides feminism, *Surfacing* is also concerned with nationalism for the heroine's search for self implies the struggle of Canadian culture for self-determination.

Ewell, Barbara C. "The Language of Alienation in Margaret Atwood's *Surfacing*." *The Centennial Review* 25.2 (1981): 185-202.

Argues that Atwood explores how the narrowly rational language of modern technological society fails to account for the intricate mysteries of human existence. Unable to fit the language to her experience, the narrator of *Surfacing* thus alters her experience to fit that language, allowing that language to redefine her own past only in a partial way. Yet she comes to recognize that language could invalidate and alienate human experience and finally succeeds in finding alternatives to express her eventual experience of wholeness. In addition, *Surfacing* exposes the disturbing feature of language—its categorizing power, whose enforcement of arbitrary distinction is a basis of control.

Garebian, Keith. "*Surfacing*: Apocalyptic Ghost Story." *Mosaic* 9.3 (1976): 1-9.

Argues that the ghosts in *Surfacing* "are a vehicle to connect mixed literary modes and to integrate questions about innocence and guilt, alienation and harmony, fragmentation and wholeness into an adventure" (1) which takes the form of a quest that turns out to be the apocalypse of the heroine's mind and spirit. Victimization is the larger theme associated with the questions of fragmentation, guilt, and alienation. The heroine is locked into a preoccupation with the victim motif since she fails to become an ex-victim or to rebel against the human world that victimizes her. More interestingly, Garebian contends that the heroine's sanity remains questionable. Believing in madness as a form of intensification of personality, the protagonist tends to color events encountered with her own special morbidity. Atwood's heroine finally even identifies herself with nature and animals, feeling "that her true form and identity are best left concealed from other humans" (7).

German, Sandra K. "Surfacing: The Inevitable Rise of the Women of Color Quilters' Network." *Uncoverings: Research Papers of the American Quilt Study Group* 14 (1993): 137-68.

Gerson, Carole. "Margaret Atwood and Quebec: A Footnote on *Surfacing*." *Studies in Canadian Literature* 1 (1976): 115-19.

Goldie, Terry. "Folklore, Popular Culture and Individuation in *Surfacing* and *The Diviners*." *Canadian Literature* 104 (1985): 95-108.
Explores the attitudes of the narrators of *Surfacing* and *The Diviners* toward mass culture and popular culture and the effects of both cultures on the individuation of the protagonists. Goldie distinguishes popular culture from mass culture as follows: "Mass culture is that disseminated through the mass media. Popular culture, then, is that which, while not disseminated through the mass media, is shaped by it and by contemporary life in general" (96). That *Surfacing* completely rejects both mass and popular culture is manifest in its attitude toward photography, which is always something to be feared. Yet *The Diviners*, in which photography becomes a useful part in the process of self-discovering and of socialization, suggests that some aspects of popular culture must be accepted.

Granofsky, Ronald. "Fairy-Tale Morphology in Margaret Atwood's *Surfacing*." *Mosaic* 23.4 (1990): 51-65.
Studying *Surfacing* in terms of Vladimir Propp's *Morphology of the Folktale*, Granofsky maintains that on the one hand, the structure of the novel conforms surprisingly to fairy-tale morphology and on the other, it functions to subvert that form. Atwood's underlying concern is with the way the fairy-tale structure contributed to the female self-image. By utilizing and parodying the general fairy-tale pattern, Atwood succeeds in exposing "the passivity of the typical heroine and her willing connivance in her own victimization" (59). The quest of her protagonist is a process to achieve maturation, a process that completes personal fulfillment through her growing understanding of her cultural conditioning in a world inimical to female independence. *Surfacing* explores how the complex structures of society entrap women, forestalling their development and maturation.

Harrison, James. "The 20,000,000 Solitudes of *Surfacing*." *Dalhousie Review* 59 (1979): 74-81.

Hetzron, Robert. "*Surfacing*." *Studi Italiani di Linguistica Teorica ed*

Applicata 2 (1973): 3-71.

Hinz, Evelyn J. "The Religious Roots of the Feminine Identity Issue: Margaret Laurence's *The Stone Angel* and Margaret Atwood's *Surfacing*." *Journal of Canadian Studies; Revue d'Etudes Canadiennes* 22.1 (1987): 17-31.

Argues that Margaret Atwood's *Surfacing* and Margaret Laurence's *The Stone Angel*, extremely concerned with the relation between women's identity and religious issues, question the feminist contention that women need to expose the sexual politics inherent in the Bible and to construct a new theology helpful for liberating women. Both works emphasize the need for religious support systems and locate the contemporary sexism and alienation in the decadence of traditional religious symbolism and authority. The Judaeo-Christian tradition *per se* never causes women's oppression. For Atwood and Laurence, the most problematic feature for women, argues Hinz, is the monotheist character and claim to uniqueness of the Judaeo-Christian tradition.

Hinz, Evelyn J. and John J. Teunissen. "*Surfacing*: Margaret Atwood's 'Nymph Complaining.'" *Contemporary Literature* 20 (1979): 221-36. Suggests that Atwood's *Surfacing* probably interprets Marvell's "A Nymph Complaining for the Death of Her Fawn" for both works involve the theme of Mater Dolorosa. Atwood's heroine is motivated by maternal grief, and her concern over the disappearance of her father turns out to be a projection and transference of her suffering from divorce and separation from her child. Nonetheless, all the memories about marriage, divorce, and custody of her child are invented to protect her from a past traumatic experience—abortion. It is not simply the death of the fetus that torments her; this abortion in fact demonstrates "that she has gone against nature, attempted to thwart the natural cycle" (226). The protagonist determines to redeem herself by conceiving another child, but this replacement child is regarded by her as an animal. In this manner, she avenges herself against her false lover who persuaded her to have the abortion. Yet in viewing the child as an animal, the narrator displays the most primitive form of the Great Mother.

Huggan, Graham. "Resisting the Map as Metaphor: A Comparison of Margaret Atwood's *Surfacing* and Janet Frame's *Scented Gardens for the Blind*." *Kunapipi* 11.3 (1989): 5-15.

Explores the reaction against the strategies of reduction and restriction implicit in the notion of mapping in Margaret Atwood's *Surfacing* and Janet Frame's *Scented Gardens for the Blind*. The narrator of *Surfacing* learns to resist conventional mapping

strategies—designation, division, and exclusion. In *Scented Gardens for the Blind*, Frame calls into question the notion of cognitive mapping. Both writers also examine the close connection between linguistic definition and social conformity. For them, language is a codified communication system, which is reductive and imprecise. That the ending in both novels is left in suspense demonstrates again the avoidance of the tyranny of definition.

Irvine, Lorna. "Surfacing, Surviving, Surpassing: Canada's Women Writers." *Journal of Popular Culture* 15.3 (1981): 70-79.

James, William C. "Atwood's *Surfacing*." *Canadian Literature* 91 (1981): 174-181.

Jolly, Roslyn. "Transformations of Caliban and Ariel: Imagination and Language in David Malouf, Margaret Atwood and Seamus Heaney." *World Literature Written in English* 26.2 (1986): 295-330.

King, Bruce. "Margaret Atwood's *Surfacing*." *Journal of Commonwealth Literature* 12.1 (1977): 23-32.

Regards *Surfacing* as "representative of the modern search for authenticity and wholeness through rediscovery of the past, including the primitive" (26). To solve her problems and the problem of modern life, the narrator returns to the pre-historic, prelogical mind of early man and the mysteries of nature, but her vision becomes increasing that of an animal or of some savage and she ends in a total alienation, hating human beings. The narrator's search for her missing father is also symbolic of a quest for a Canadian national cultural identity in the past, a quest aiming at replacing the rootless, mechanized culture of urban North America. To the end of the novel, Joe seems to offer some sort of hope of the future in the machine age, but it is the narrator's vision and not Atwood's. Joe in fact could not carry such symbolic weight. King concludes that Atwood provides in her lyric poetry and *Surfacing* only simplistic views of social roles, personalities, and emotions.

Klovan, Peter. "'They Are Out of Reach Now': The Family Motif in Margaret Atwood's *Surfacing*." *Essays on Canadian Writing* 33 (1986): 1-28.

Argues that in *Surfacing*, Atwood examines individual personality disorders as a malfunction of an unbreakable continuum between the family and its members. The salvation of the narrator could take place only when she accepts the essential continuity between herself and her family. Yet her family, isolated by geography, language, and religion from the surrounding community, fails to prepare her

for the demands of everyday society. The narrator internalizes the only role presented to her—that of a withdrawn and passive introvert. Klován concludes that the narrator's achievement in finding an identity is much more ambiguous than her most appreciate critics although she has replaced her unhealthy obsession with her parents with a partial understanding of them and has moved beyond fear of power to an awareness of its necessity.

Kokotailo, Philip. "Form in Atwood's *Surfacing*: Toward a Synthesis of Critical Opinion." *Studies in Canadian Literature; Etude en Litterature Canadienne* 8.2 (1983): 155-165.

Demands that *Surfacing* be read as a fusion of modern and postmodern literary forms in order to terminate the critical controversy of whether its concluding resolution is affirmative or not. *Surfacing*, referred to as "a collage of narration, observation, speculation, and recollection" (159), partakes of the modern and postmodern characteristics of form identified by Frank Davey. In the course of the novel, Atwood traces the demise of controlled and integrated order that the narrator has imposed on the reality of her own life. As the narrator recognizes there is no such order, as she exorcises her false selves, she reaches a resolution that is a starting point.

Lane, Richard. "Anti-Panoptical Narrative Structures in Two Novels by Margaret Atwood." *Commonwealth Essays and Studies* 16.1 (1993): 63-69.

McLay, Catherine. "The Divided Self: Theme and Pattern in Margaret Atwood's *Surfacing*." *Journal of Canadian Fiction* 4.1 (1975): 82-95. Points out that *Surfacing* probes the mind of the heroine, in particular her search for a psychic home and for satisfying personal relationships. The dislocation in human relations marks the narrator's past and present. The failure to communicate through language widens separation between self and others. The narrator also suffers from opposition between reason and emotion, mind and body. Yet at the end of the novel, reason is united with emotion, mind with body; others are no longer seen as enemy of self. The narrator's final return to society affirms her need to be human and to live with other human beings.

Miller, Hugh. "*Surfacing* to no purpose: Margaret Atwood's Apparent Survival." *Antigonish Review* 24 (1976): 59-61.

Nagamine, Ayako Tuskamoto. "*Surfacing*." *Melville Society Extracts* 94 (1993): 11.

Onley, Gloria. "Margaret Atwood: *Surfacing* in the Interests of Survival." *West Coast Review* 7.3 (1973): 51-54.

Potter, Nick. "Tropics of Identity in Margaret Atwood's *Surfacing*." *Swansea Review* 1994: 462-69.

Probyn, Clive. "*Surfacing* and Falling into Matter: Johnson, Swift, Disgust, and Beyond." *Mattoid* 48 (1994): 37-43.

Quigley, Theresia. "*Surfacing*: A Critical Study." *Antigonish Review* 34 (1978): 77-87.

Regards *Surfacing* as a psychological novel which attempts to trace a young woman's retreat from a technologically materialistic society. Mechanized civilization and its urban environment, which cause the breakdown of the narrator's self-awareness and her inability to feel anything sincerely and deeply, are condemned. This machine mentality degrades and devalues intuitive feeling, poetic knowledge, feminine values, nature and motherhood. Atwoods abhorrence of this mechanized world is further emphasized by her condemnation of Americans who are portrayed as the destroyer of nature, wanton killer, insatiable beast.

Robinson, Sally. "The 'Anti-logos weapon': Multiplicity in Women's Texts." *Contemporary Literature* 29.1 (1988): 105-124.

Approaches Margaret Atwood's *Surfacing*, Joanna Russ's *The Female Man* and Bertha Harris's *Lover* in terms of the discourses of Cixous, Irigaray, and Kristeva on language, heterogeneity and multiplicity. *Surfacing* explores heterogeneity and multiplicity through its representation of a female metamorphosis. Discovering that symbolic language privileges unity and represses female experience, the protagonist hopes to find an other language, which is presymbolic and grants female specificity. Yet her rejection of the phallogentric systems of signification is merely an escape. The tone and mood of the novel is characterized by negation, and Atwood fails to create a viable space from which her protagonist can speak her desire, experience, and self. *Surfacing* returns in the end to phallogentric unity as the narrator comes back to civilization. On the contrary, *The Female Man* and *Lover* disrupt conventional narrative patterns to explore freely what might be called a "feminine" space.

Rocard, Marcienne. "Margaret Atwood's *Surfacing* and Alma Luz Villanueva's *The Ultraviolet Sky*: The Spiritual Journeys of Two Women Artists: One Anglo-Canadian and One Mexican American." *Recherches Anglaises*

et Nord Americaines 24 (1991): 155-61.

---. "Approche gothique du paysage canadien: 'Death by Landscape' de Margaret Atwood." *Caliban* 33 (1996): 147-56.

Roseberg, Jerome. "Woman as Everyman in Atwood's *Surfacing*: Some Observations on the End of the Novel." *Studies in Canadian Literature* 3 (1978): 127-32.

Ross, Catherine Sheldrick. "Nancy Drew as Shaman: Atwood's *Surfacing*." *Canadian Literature* 84 (1980): 7-17.

Maintains that *Surfacing* examines three different rituals: Christianization, Americanization, and Indian shamanism. It is only Indian shamanism which succeeds. The narrator's diving and surfacing is a shamanistic ritual of descent and return. Her shamanic initiation is completed as she acquires the power to cope with the menace and damage brought about by technological America. The narrator's anticipated return to society is structurally necessary to complete her personal quest and Canada's quest—to show her ability to confront the menace rendered by Americanization.

---. "A Singing Spirit': Female Rites of Passage, in Klee Wyck, *Surfacing*, and The Diviners." *Atlantis* 4.1 (1978): 86-94.

Rubenstein, Roberta. "*Surfacing*: Margaret Atwood's Journey to the Interior." *Modern Fiction Studies* 22 (1976): 387-99.

Points out that *Surfacing* synthesizes a number of motifs that have dominated Atwood's previous work (her six volumes of poetry and *Survival*): the elusiveness and variety of language; the continuum between human and animal, human being and nature; the significance of one's heritage; the search for a location in both time and place; the brutalizations and victimizations of love; drowning and surviving. The narrator's quest for her father represents her confrontation with her true self. Atwood utilizes the destroyed fetus not merely to suggest the narrator's guilt and buried self. It also serves as a "metaphor for the self-destructive disease of contemporary life, and the incomplete development of the self" (394). At the end of the journey, the narrator has rejoined the severed halves of her being and learned to accept life as it is.

Sacken, Jeanne P. "George Sand, Kate Chopin, Margaret Atwood, and the Redefinition of Self." *Postscript* 2 (1985): 19-28.

Schaeffer, Susan F. "It Is Time that Separates Us': Margaret Atwood's

Surfacing.” *The Centennial Review* 18 (1974): 319-37.

Argues that *Surfacing* is not about the victimization of women but about victimization of all mankind; it is a novel “about mortality, the unacceptable fact of one’s own death, the even more unacceptable deaths of others” (319). The narrator of *Surfacing* could not accept the deaths of her parents. Her love for them turns to hate as they die. The narrator regards their deaths as suicides, as their choice to abandon her. In the course of the novel, the narrator attempts to break time barriers that separate the living from the dead; in other words, she desires resurrection. But at the end, she regrets that she could not enter her parents’ time and realizes that there is no resurrection. In addition, fear of not being alive haunts the narrator.

Scott, M. Nelia. “Linguistic Features of Literary Theme: Some Halliday-Type Principles Applied to *Surfacing* (Margaret Atwood, 1972).” *Ilha do Desterro: A Journal of Language and Literature* 3.7 (1982): 31-42.

Singh, Sushila. “Joyce Carol Oates and Margaret Atwood: Two Faces of the New World Feminism.” *Panjab University Research Bulletin (Arts)* 18.1 (1987): 83-93.

Argues that Joyce Carol Oates and Margaret Atwood represent two major faces of women’s literature: feminine realism and female self-analysis. Oates’s *Them* focuses on stark realities and how women are victimized in the violent milieu of contemporary America. Economic factors are the determining roots of its characters. *Surfacing* deals with many basic concerns of feminine life, namely, marriage, divorce and abortion. Yet the theme of Atwood’s novel is the exploration of the feminine self through the psychic journey into one’s own interior. Despite their different concerns, Atwood and Oates offer a new understanding of the women condition in Canada and America.

Smith, Barbara Herrnstein. “*Surfacing* from the Deep.” *PTL: A Journal for Descriptive Poetics and Theory* 2 (1977): 151-82.

Sullivan, Rosemary. “*Surfacing* and *Deliverance*.” *Canadian Literature* 67 (1976): 6-20.

Argues that although both *Surfacing* and *Deliverance* explore man’s relationship to nature, Atwood and Dickey are fundamentally opposed in the discoveries their characters make about nature and the resolutions to which these discoveries lead. For both authors, a literal and metaphoric return to nature, which is also a penetration into a previously unknown or repressed self, recovers the wholeness

of self. To achieve this end, Dickey turns to a cult of sensation while Atwood appeals to moral self-castigation. In *Deliverance*, return to nature means the release of the murderous capacity of the self which is experienced as an exhilarating freedom. In *Surfacing*, however, nature becomes a forum for moral self-scrutiny. The biggest difference between the two authors lies in their attitude toward power: Atwood provides a vision of the sacredness of the natural world, into which man can enter by abandoning his will to control; by contrast, Dickey's nature is ;where man can test not only his self-control but his ability to bring others under the control of his will.

Thomas, Sue. "Mythic Reconception and the Mother/Daughter Relationship in Margaret Atwood's '*Surfacing*.'" *ARIEL* 19.2 (1988): 73-85.

Explores how Atwood reconceives grail motifs in feminist terms to provide a mythological context for the central mother/daughter relationship and the narrator's senses of maternal inadequacy and guilt. The narrator's mother is presented as successful life-giver, woman transformed to mother, with all the status and fulfillment maternity may provide. In contrast, the narrator, through her abortion, fails in her life-giving, reproductive capacities associated with motherhood. Yet with her second pregnancy, the narrator accepts her mother's legacy in taking on the role of mother. In the journey, she goes through a process of emerging restoration to spiritual health and reproductive vitality.

Wilt, Judith. "Steamboat *Surfacing*: Scott and the English Novelists." *Nineteenth Century Literature* 35.4 (1981): 459-486.

Withim, Philip. "'Packing It in Salt': Form in Atwood's *Surfacing*." *CEA Critic: An Official Journal of the College English Association* 50.1 (1987): 67-73.

Woodcock, George. "Surfacing to Survive: Notes of the Recent Atwood." *Ariel* 4.3 (1973): 16-28.

Argues that *Surfacing* and *Survival* "developed in more discursive forms the personal ethic, linked to a personal poetic" (17), which emanates from Atwood's earlier verses. Both works concern survival and how Canada is the victim of a sickness of colonialism. *Survival* is a work of self-examination, attempting to reduce to rational terms the emotions that have emerged from Atwood's poetry. In *Surfacing*, these emotions are inscribed in the lineaments of myth.

Book Articles

Baer, Elizabeth R. "Pilgrimage Inward: Quest and Fairy Tale Motifs in *Surfacing*." *Margaret Atwood: Vision and Forms*. Ed. Kathryn Van Spanckeren, Jan Garden Castro, and Sandra M. Gilbert. Carbondale : So. Illinois UP, 1988. 24-34.

Christ, Carol P. "Refusing to Be Victim: Margaret Atwood." *Diving Deep and Surfacing: Women Writers on Spiritual Quest*. Boston: Beacon, 1980. 41-55.

Argues that in *Surfacing* the protagonist's search for her father is paralleled by an internal search to discover how she has lost the ability to feel. She recuperates this ability only when she confronts the center of her pain—her betrayal by the first man she loved. Before that, the protagonist always accuses others of having hurt her while remaining blind to her power to hurt others. She feels victimized by men just as Canada is victimized by Americans. By renouncing the fictitious memories that sustain her delusions of innocence and powerlessness, Atwood's protagonist gains a new power, by which she is no longer a victim and by which she senses the great powers of the universe of life and death. Although Atwood leaves open the question of how her protagonist's quest can be integrated with the social quest, *Surfacing*, emphasizes Christ, has offered women "alternatives to patriarchal notions of power that can aid their struggle to change the social world" (50).

Cluett, Robert. "Surface Structures: The Syntactic Profile of *Surfacing*." *Margaret Atwood: Language, Text, and System*. Ed. Sherrill E. Grace and Lorraine Weir. Vancouver : U of British Columbia P, 1983. 67-90.

Studies the syntax of *Surfacing* in terms of the computerized syntactic profiles from the York Computer Inventory of Prose Style. By comparing with the syntactic profiles of Morley Callaghan's *A Native Argosy* and Robertson Davies's *Fifth Business*, Margaret Laurence's *The Stone Angel*, and Leonard Cohen's *The Favorite Game*, Cluett argues that the syntactic profile of *Surfacing* is unique not only in the Atwood canon but in all twenty century fiction. Short clauses, utter eschewing of modifying words, pronominality, clause-end additions are the properties of the syntax of *Surfacing*. Its extraordinary appositional quality in particular embodies a process of discovery, just as the novel itself is concerned with self-discovery.

Donalson, Mara E. "Woman as Hero in Margaret Atwood's *Surfacing* and Maxine Hong Kingston's *The Woman Warrior*." *Heroines of Popular Culture*.

Ed. Pat Browne. Bowling Green, OH: Popular, 1987. 101-113.

Frieden, Sandra. "Shadowing-*Surfacing*-Shedding: Contemporary German Writers in Search of a Female Bildungsroman." *The Voyage In: Fictions of Female Development*. Ed. Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland. Hanover, NH : UP of New England for Dartmouth Coll., 1983. 304-316.

Gottlieb, Lois and Wendy Keitner. "Colonialism as Metaphor and Experience in *The Grass is Singing* and *Surfacing*." *Awakened Conscience: Studies in Commonwealth Literature*. Ed. C. D. Narasimhaiah. New Delhi : Sterling, 1978. 307-314.

Grace, Sherrill E. "In Search of Demeter: The Lost, Silent Mother in *Surfacing*." *Margaret Atwood: Vision and Forms*. Ed. Kathryn VanSpanckeren, Jan Garden Castro, and Sandra M. Gilbert. Carbondale : So. Illinois UP, 1988. 35-47.

Suggests that "*Surfacing* is a 'double-voiced discourse' incorporating a 'muted' story of Persephone's successful search for Demeter within a 'dominant' story of an equally successful wilderness quest for a father" (36). In the course of the novel, the narrator's ostensible search for the father gives way to an equally important search for the wild space of the mother and, through her, her own rebirth. The narrator is reborn with power and knowledge through the mother just as Persephone receives Demeter's gift of renewed life. In both *Surfacing* and the myth of Demeter and Persephone, the baby is a symbol of the reborn powerful female self, not a sign of the heroine's conformity to patriarchy. Adopting the form of the male quest into the wilderness, Atwood yet succeeds in transforming it into a female rebirth journey, a journey helped by the mother's power.

Grant, Yvonne Brooks. "Madness as a Means to Unity: The Golden Notebook and *Surfacing*;" Sel. Proc. of Univ. of S. Dakota's 1st Annual Women's Research Conf." *Woman's Place*. Ed. Karen Hardy Cardenas, Susan Wolfe, and Mary Schneider. Vermillion : Univ. of South Dakota, Women's Research Conf., 1985. 30-37.

Guedon, Marie Françoise. "*Surfacing*: Amerindian Themes and Shamanism." *Margaret Atwood: Language, Text, and System*. Ed. Sherrill E. Grace and Lorraine Weir. Vancouver : U of British Columbia P, 1983. 91-111. Explores the elements which are common to *Surfacing* and to North American Indian traditions, especially those of the Algonkians, Cree, Ottawa, and Ojibwa Indian people. Of these Indian elements in *Surfacing*, the shamanic tone gives the heroine's quest its shape

and meaning. The rituals presented in the novel “are the signs and means of the heroine’s journey in a universe of non-human powers, of her progression toward dehumanization and of the necessary dive into the madness from which she regains her full reality” (92). Like Algonkian shamans, the heroine is initiated into a state of being which allows access to different perceptions of reality. After the adventure in the wilderness, the heroine achieves a state of mind introducing her to a reality that integrates the supernatural into the natural. The human world is not so much different as the non-human universe; they belong to the same environment. After the brief contact with the non-human world, Atwood’s heroine regains her humanity, but her return to normal humanity does not fulfill the promises offered by the same rituals in the shamanic context.

Hinz, Evelyn J. “The Masculine/Feminine Psychology of American/Canadian Primitivism: *Deliverance* and *Surfacing*.” *Other Voices, Other Views: An International Collection of Essays from the Bicentennial*. Ed. Robin W. Winks. Westport, CT: Greenwood, 1978. 75-96.

Explores the differences and similarities between the primitivism of James Dickey’s *Deliverance* and Margaret Atwood’s *Surfacing* in order to know whether sexual and national differences of the two authors are reflected in their works. The two works are not only primitivistic novels; they are novels about primitivism. Both writers are critical of the type of primitivism practiced by most moderns. This primitivism is a desire to return to the preindustrial world, not that of the savage. Cultural decadence and the loss of religious symbolism are the major impetus behind the primitivistic impulse in Dickey and Atwood. In *Deliverance*, Dickey deliberately characterizes America as an essentially masculine and patriarchal society; similarly, Atwood characterizes the Canadian psyche as essentially feminine. Yet both artists do so in order to be critical of their respective countries: Dickey, an American male, is critical of the masculine character of the United States; Atwood, a Canadian female, is critical of the feminine character of Canadian culture. Hinz concludes that sexual and national differences are minor issues in comparison with the major problems both works are concerned with—cultural decadence and the loss of religious symbolism.

---. “Contemporary North American Literary Primitivism: *Deliverance* and *Surfacing*.” *Hemispheric Perspectives on the United States: Papers from the New World Conference*. Ed. Joseph S. Tulchin. Westport, CT: Greenwood, 1978. 150-171.

Isernhagen, Hartwig. “Timothy Findley’s *The Wars* as a Belated Novel of

World War I: Between Documentary and Historical Fiction.” *Leaflets of a Surfacing Response: 1st Symposium Canadian Literature in Germany*. Ed. Jurgen Martini. Bremen : U Bremen P, 1980. 57-62.

Kadrmás, Karla Smart. “Owen Barfield Reads Margaret Atwood: The Concepts of Participatory and Nonparticipatory Consciousness as Present in *Surfacing*.” *Margaret Atwood: Reflection and Reality*. Ed. Egle Beatrice Mendez and James M. Haule. Edinburg : Pan American Univ., 1987. 71-88.

Applies to *Surfacing* Owen Barfield’s concepts of participatory and non-participatory consciousness in *Saving the Appearance*. By participatory consciousness, Barfield means the belief that humankind and nature are joined. Atwood in her novel depicts how contemporary people suffer from a loss of unity due to their non-participatory consciousness, that is, due to the conviction that humans are separate from nature. Kadrmás argues that both Atwood and Barfield present the human need and capacity for unity. In *Surfacing*, the narrator obtains self-knowledge by means of participatory consciousness and discovers fulfillment of the human need for unity.

Lecker, Robert. “Janus through the Looking Glass: Atwood's First Three Novels.” *The Art of Margaret Atwood: Essays in Criticism*. Ed. Arnold E. Davidson and Cathy N. Davidson. Toronto: Anansi, 1981. 177-203.

Argues that a sense of irony and ambivalence permeates Atwood’s *The Edible Woman*, *Surfacing* and *Lady Oracle*. The search for self is the common theme, but all the three works end not with an affirmation of identity but with the implication that the concept of self-identity has become a sham. Atwood corrupts the prototypical romance movement from descent to ascent by demonstrating that there is no much difference between the upper and lower worlds. The initiation experience leaves problems intact. Atwood in fact denies her heroines the pleasure of finding an identity.

Mackenzie, Manfred. “‘I Am a Place’: *Surfacing* and Spirit of Place.” *A Sense of Place in the New Literatures in English* Ed. Peggy Nightingale. St. Lucia : U of Queensland P, 1986. 32-36.

Points out that *Surfacing* is concerned with the possibility of a distinctive Canadian cultural identity. “Americanism” has characterized modern Canadian culture. Wandering in the wilderness, the narrator goes on to assume the role of cultural exorcist, who, exposed to “Americanism,” has absorbed it in order to divest herself of it when the time comes. After her quest, this cultural exorcist

has carried a new sense of place, the place that is Canada, and she might one day preside over the emergence of a truly Canadian imaginative sensibility or consciousness. The ritualism in *Surfacing* is to dramatize the need for cultural divestment.

McCombs, Judith. "Crossing Over: Atwood's Wilderness *Journals* and *Surfacing*; With Sect. of Exemplary Pieces & Bibliog." *Essays on the Literature of Mountaineering*. Ed. Armand E. Singer. Morgantown : West Virginia UP, 1982. 106-117.

Contends that Atwood rewrites William H. Blake's version of the Amerindian wendigo, a version in which nature is viewed as monster so that crossing over the gap between the human and the natural demands giving up being human. In *The Journals of Susanna Moodie*, Atwood transforms the wendigo tale from a myth of men against a monstrous nature into a myth of woman allied with the wilderness. In *Surfacing*, the wendigo tale is combined with the woman/nature myth, which is only implicit in *The Journals of Susanna Moodie*. The narrator of *Surfacing* not only crosses into nature but becomes it with her own natural body, womb and child.

Mendez, Charlotte Walker. "Loon Voice: Lying Words and Speaking World in Atwood's *Surfacing*." *Margaret Atwood: Reflection and Reality*. Ed. Egle Beatrice Mendez and James M. Haule. Edinburg : Pan American Univ., 1987. 89-94.

Murray, Heather. "Women in the Wilderness." *A Mazing Space: Writing Canadian Women Writing*. Ed. Shirley Neuman and Smaro Kamboureli. Edmonton : Longspoon, 1986. 74-83.

Pratt, Annis. "*Surfacing* and the Rebirth Journey." *The Art of Margaret Atwood: Essays in Criticism*. Ed. Arnold E. Davidson and Cathy N. Davidson. Toronto : Anansi, 1981. 139-157.

Examines how the archetypal pattern of the rebirth journey work in Virginia Woolf's *To the Lighthouse*, Anais Nin's *Seduction of the Minotaur*, and Margaret Atwood's *Surfacing*, and how this archetype might effect their audience and hence social change. In addition to the detailed description of the phases of this archetypal pattern, Pratt emphasizes this rebirth journey as a plunge to the nadir of the unconscious. Nevertheless, it is only Atwood's heroine who seems wholly transformed and empowered by her fusion of spiritual and natural energies. Woolf's Lily learns from Mrs. Ramsay how to absorb sufficient inner and asocial power to pursue her own creativity while this has little import for her role in society. Worse, Lillian in *Seduction of the Minotaur* returns to her family without absorbing

the unconscious materials found in her journey. Pratt asserts that the rebirth journey in women's fiction provides the reader with a ritual experience that would engender analogous transformation.

Quartermaine, Peter. "Margaret Atwood's *Surfacing*: Strange Familiarity." *Margaret Atwood: Writing and Subjectivity*. Ed. Colin Nicholson. New York : St. Martin's, 1994. 119-132.

Argues that *Surfacing* operates as mirror and map, which Atwood believes to be the function of literature. Atwood shows alertness to the personal and national specificity of place in her sharp reflection of local life. Yet the bonding between people and between people and place is presented in a particular way: *Surfacing* "evokes landmarks well known in one sense . . . yet still mysterious and misleading in the complexity of the signs they offer" (121-2). And its narrator always keeps a distance from the familiar. Quartermaine concludes that Atwood's novel allows the local reader not only to map his or her life but to imagine what it would be like to be someone else.

Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia : So. Pacific Assn. for Commonwealth Lit. & Lang. Studies, 1980. 86-96.

Stratfor, Philip. "The Uses of Ambiguity: Margaret Atwood and Hubert Aquin." *Margaret Atwood: Language, Text, and System*. Ed. Sherrill E. Grace and Lorraine Weir. Vancouver : U of British Columbia P, 1983. 113-124.

Studies the use of ambiguity in Margaret Atwood's *Surfacing* and Hubert Aquin's *Prochain Episode* by examining their similarities and differences. Aquin's ambiguity draws the reader to a vortex of irresolution and uncertainty while Atwood's is progressively dissipated as the heroine moves toward a solution to her problems. The nature of alienation in the two works also differs: alienation in *Surfacing* leads to a desire for a more inclusive life and its narrator is ready for a new start, but the future remains obscure for the alienated narrator of *Prochain Episode*. Besides, Stratford also points out that the international scope of Aquin's fiction, in particular the use of the European model of the spy story, sets it aside from most contemporary Quebec fiction while Atwood moves beyond the realism of the main English-Canadian tradition by blending observed fact with personal fantasy.

Tschachler, Heinz. "The Reconstruction of Myth in James Dickey's *Deliverance* and Margaret Atwood's *Surfacing*, or, the Ideology of

Form.” *Cross-Cultural Studies: American, Canadian and European Literatures: 1945-1985*. Ed. Mirko Jurak. Ljubljana: Eng. Dept., Filozofska Fakulteta, 1988. 65-77.

Explores the different attitudes suggested by the use of myth in *Deliverance* and *Surfacing*. In both novels, the protagonists transgress the boundaries of the social norms and conventions in order to achieve self-awareness. Yet *Deliverance* is a mythic novel in that its mythic quest is affirmed as a legitimate means of using the personal unconscious as source of authenticity. Despite the protagonist's transgression, Dickey doubts the individual's ability to renew society, to restore the degraded values of society. In contrast, there is no promise of the restoration of authentic values in *Surfacing*. Instead, Atwood's self-conscious use of myth points to her awareness of the problematic nature of values.

Wagner, Linda W. “The Making of Selected Poems: The Process of *Surfacing*.” *The Art of Margaret Atwood: Essays in Criticism*. Ed. Arnold E. Davidson and Cathy N. Davidson. Toronto : Anansi, 1981. 81-94.

Ward, David. “*Surfacing*: Separation, Transition, Incorporation.” *Margaret Atwood: Writing and Subjectivity*. Ed. Colin Nicholson. New York : St. Martin's, 1994. 94-118.

Argues that the three parts of *Surfacing* coincide with the three moments, separation, transition, and incorporation, which Arnold van Gennep discerns in his comparative ethnography, *Les Rites de passage*. The three moments mean movements across frontiers or boundaries, from one linguistic, religious, social or political domain to another. Part I of *Surfacing* depicts not only separation from land but separation from linguistic habits. Transition in Part II becomes a process of enciphering and deciphering. The process of incorporation in Part III becomes a mutual participation, self in other, other in self and a celebration of creative energies, which is manifest in the narrator's seduction of Joe in order to get pregnant.

Weir, Lorraine. “Atwood in a Landscape.” *Margaret Atwood: Language, Text, and System*. Ed. Sherrill E. Grace and Lorraine Weir. Vancouver : U of British Columbia P, 1983. 143-153.

Dissertation Abstracts

Anderson, Michele E. “Two Cultures, One Consciousness: A Comparative Study of Canadian Women's Literature in French and in English.” *DAI* 51.10 (1991): 3415A. *DAI* No.: DA9107299. Degree granting

institution: Indiana U.

compares two French-Canadian authors, Anne Herbert and Marie-Claire Blais, with two English-Canadian writers, Margaret Laurence and Margaret Atwood, to demonstrate that their novels offer a women's perspective that transcends cultural differences and literary traditions. Their writer-protagonists seek to establish an identity through the act of writing itself and a female identity through the mother-daughter relationship. Anderson also explores how they rebel against traditional gender roles and how they experience self-division in their relationship with puritanical, patriarchal authority. All the four writers experiment with narrative voice, novelistic time, and memory, and interior in order to convey the experience of self-division.

Baer, Elizabeth Roberts. "The Pilgrimage Inward: The Quest Motif in the Fiction of Margaret Atwood, Doris Lessing, and Jean Rhys." *DAI* 42.8 (1982): 3606A.

argues that Margaret Atwood, Doris Lessing, and Jean Rhys create novels with dual texts: a surface text that is realistic and a subtext that takes the form of an ongoing dream sequence or set of images which counteracts the surface one. The dual structure in *Surfacing*, *The Summer Before the Dark*, and *Wide Sargasso Sea* achieves two things: first, the fusion of fairy romance with the realistic tradition of the novel demonstrates the integration between the rational and the irrational, an integration sought by the questers; secondly, the female quest does differ from the male quest, which is always regarded as the "norm."

Bjerring, Nancy Evelyn. "The Whole of the Same Universe: Science and Transcendence in *Fifth Business* and *Surfacing*." *DAI* 45.5 (1984): 1403A.

argues that Robertson Davies's *Fifth Business* and Margaret Atwood's *Surfacing* deal with the clash between the scientific world-view and the transcendent world-view by taking the form of displaced romance. Bjerring first analyzes romance in terms of Northrop Frye and defines the two world-views in terms of Theodore Roszak and Dennis Lee. The protagonists in the two novels undertake a journey of self-discovery charted by the conventions of romance and their quests end in the discovery that the marvelous is an aspect of the real.

Brunton, Rosanne D. "Feminine Discourses in the Fantastic: A Reading of Selected Inter-American Writers." *DAI* 51.9 (1991): 3063A. *DAI* No.: DA9104854. Degree granting institution: Pennsylvania State U. discusses Isabel Allende's *La casa de los espíritus*, Margaret

Atwood's *Surfacing*, Toni Morrison's *Beloved*, and Simone Schwarz-Bart's *TiJean L'horizon* from the perspectives of the Inter-American, the fantastic, and the feminine. All the four works have shared cultural values across the Americas and are concerned with the marginalization of women and the effects of Western economic and social systems on human living. Defined as a literary mode that articulates the awareness of magic in certain Inter-American cultures, the fantastic serves to valorize folk tradition and to explore variations of syncretism with the dominant Eurocentric conventions. The feminine in the fantastic is compared to postmodernism for it explores discontinuity, non-logic, and incoherence.

DeConcini, Barbara Anne. "Remembering: A Hermeneutic of Narrative Time." *DAI* 41.7 (1981): 3092A.

claims to explore the crucial role remembering plays in narrative. Drawing on phenomenology's concern with human temporality and remembering as a constitutive activity of consciousness, DeConcini provides a critique of some basic paradigms for memory in the Western philosophical tradition and regards remembering as a hermeneutical act. Then remembering's inherent connections with narrative, temporality, identity, and imagination are explored. By applying its hermeneutical implications to Margaret Atwood's *Surfacing* and Saul Bellow's *Henderson the Rain King*, DeConcini concludes that both novels chart the recovery of the character's capacities for rememberings rich in narrative and imaginative dimensions and therefore confirm remembering as a fundamental way of being human.

Landis, Kathleen M. "The Rhetoric of Madness." *DAI* 53.9 (1993): 3209A. purposes a new category for contemporary fiction—schizophrenic fiction—by examining five works, *Slaughterhouse-Five* by Kurt Vonnegut, *The Tin Drum* by Gunter Grass, *Surfacing* by Margaret Atwood, *Mrs. Caliban* by Rachel Ingalls, and *Woman on the Edge of Time* by Marge Piercy. Madness plays a key rhetorical role in works of schizophrenic fiction, whose characters live between a schizophrenic psychic rift—between two realities, one real and one imagined. Fictionalized schizophrenia results from external sources. To the schizophrenic characters, this insanity is a mechanism for coping with their painful and oppressive life and a way to escape, to fill emotional voids, to be empowered, and to come to terms with losses.

Nielson, Kathleen Buswell. "Comedy in Twentieth Century Fiction: *The Ambassadors*, *A Passage to India*, *To the Lighthouse*, and *Surfacing*." *DAI* 48.3 (1987): 648A.

discusses in *The Ambassadors*, *A Passage to India*, *To the Lighthouse*, and *Surfacing* how comedy is used by twentieth century novelists to confront, survive, and embrace the chaos of modern experience. In spite of their plunge into the fragmented and dark stuff of life, twentieth century comic novels show an affirmation of life. In each of the four novels, there is a central woman who in some way embodies the life force comedy affirms. The consistent patterns and themes that convey life force are movement to a place full of disorder, experience of chaos and darkness, emphasis on society and community as necessary contexts for life force to continue, affirmation of sexuality and so on. Madame de Vionnet, Mrs. Moore, Mrs. Ramsay, and Atwood's narrator all participate in the continuation of vital life.

Patton, Marilyn D. "Cannibal Craft: The Eaten Body in the Writings of Herman Melville and Margaret Atwood." *DAI* 50.9 (1990): 2899A.
Regarding the texts of Herman Melville and Margaret Atwood as representative of nineteenth and twentieth century cannibal narratives, Patton explores how these writings displace, conceal, and exorcise the most troubling political issues of their cultures. Melville's works are conceived to be a forum for critique of the prevailing ideology and for positive social change. Each of Atwood's works addresses a different social and cultural concern. *Surfacing* demonstrates Atwood's attempt to define Canadian literature.

Poehls, Alice O'Toole. "Repetition and Reading: Word Rhythms in Henry James and Margaret Atwood" *DAI* 51.1 (1990): 164A.
examines how single-word repetitions can call attention to habitual perception and dismantle it in Henry James's short stories, *The Golden Bowl*, and *The Ambassadors*. Atwood's *Surfacing* evokes Freud's essay, "The Uncanny," and the examination of its word rhythms demonstrates that Freudian associations are relational and subjective. Recollection and repetition are its basic structures.

Tompkins, Cynthia Margarita. "The Spiral Quest in Selected Inter-American Female Fictions: Gabrielle Roy's 'La Route d'Altamont,' Marta Lynch's 'La senora Ordonez,' Erica Jong's 'Fear of Flying,' Margaret Atwood's 'Surfacing,' and Clarice Lispector's 'Agua Viva.'" *DAI* 50.7 (1990): 2045A.
examines the nature and function of the spiral quest as a symbol of personal growth in the works listed in the title and thus suggests that in these works the question of gender overrides that of the national literary tradition. Tompkins argues that the female experience from which the spiral quest originates crosses cultural

boundaries. The process of self-development in the spiral quest is triggered by a crisis which leads the protagonists to discover that their strategies in coping with unsolvable conflicts are no longer effective. It results in an acceptance of their own guilt in their subjection and oppression.

2. Annotated Bibliography of Marguerite Duras's *The Lover*

Journal Articles

Angeline, Eileen. "L'Amant de la Chine du nord: Not Just a Rewriting or Re'Vision' of L'Amant." *Annual of Foreign Films and Literature 2* (1996): 15-30.

Examines the role of memory in Duras's *L'Amant de la Chine du nord* and *L'Amant*. Angeline claims that the former is not merely an rewriting of the latter as allegedly prompted by the film version of *L'Amant*. Rather, Angeline regards both works involved in "writing the self," which includes straightforward and fictional accounts. Angeline refers to Philippe Lejeune's concept of "autobiographical space" which encompasses the image of the self across genres or across all the works of an author. Angeline suggests that Duras's life story has been the foundation of her works and the role of the imagination is essential to her. Angeline demonstrates how Duras recovers and reexamines her past through different narrative strategies in the two works.

Baisnee, Valerie. "Love on the Mekong: The Photo Portrait of the Young Narrator in Duras's *The Lover*." *AUMLA: Journal of the Australasian Universities Language and Literature Association 84* (1995): 41-50. Focuses on the portrait of the adolescent in the scene of crossing the Mekong River in *The Lover*. Baisnee considers the clothes of the adolescent as a language which reveals conscious and unconscious relationships of the protagonist with her family and the colonial surroundings. Further, the narrative of the clothes points out the ambivalent relation between mother and daughter. Though the daughter's clothes marks her access to the maternal body, separation from the mother's social and sexual image is also conveyed. Baisnee discusses the adolescent's seduction which borders on prostitution and which transforms the girl into the object/subject of desire. Finally, Baisnee explores the social transgression in the scene, especially the forbidden relationship between a white woman and a non-white man. Baisnee stresses that by transgressing the social

order and the racist taboos, the girl achieves her desires to love and to write. Thus, Baisnee claims that the adolescent's sexual exhibition can be a political gesture of self-assertion.

Bree, Germaine. "Autogynography." *The Southern Review* 22.2 (1986): 223-230.

Interrogate the definition of autobiography and introduce autobiographical writings by women. Bree draws on Donna Stanton's term "autogynography" to highlight the tendency of gender-blind in the theoretical approach to autobiography. Also, Bree indicates Susan Friedman's conclusion that the definitions of autobiography proffered by men cannot apply to women's autobiographical writings. Given that the characteristics of the autobiographical texts are inseparable from the concepts of self, Bree notes that the sense of self in women is not isolated human being but the presence and recognition of another consciousness. Bree further examines three autobiographical texts by women: Nathalie Sarraute's *L'Enfance (Childhood)*, Marguerite Duras's *L'Amant (The Lover)*, and Julia Kristeva's "My Memory Hyperbole." Bree suggests that the question of memory represented through language is tackled in both *L'Enfance* and *L'Amant*. Bree finds that in Duras's autobiographical text, it is not the identity but the confused outline of the colonial world that emerges. Similarly, Kristeva defines alternative autobiographical subject in the text which embodies the shared collective experience.

Cismaru, Alfred. "Promiscuity on the Screen?" *Lamar Journal of-the Humanities* 19.2 (1993): 35-43.

Cohen, Susan D. "Fiction and the Photographic Image in Duras' *The Lover*." *L'Esprit Createur* 30.1 (1990): 56-68.

Claims that the verbal is valorized and replaces the visual in Duras's work. Cohen discusses *The Lover* to illustrate the relation of the verbal to the visual. As Cohen points out, *The Lover* is originated in the non-existent photography of the heroine's crossing the river, which is imagined and represented verbally. As Cohen puts it, for Duras, "to see means to imagine with words" (59-60). It is the non-being of the image that allows Duras to write the image and consequently, the only proof of its existence lies in the author's written word. In addition to the relation between verbal invocation and visual absence, Cohen claims that the associative metonymy triggers textuality. Cohen also finds that in *The Lover* writing is equated with music. Finally, Cohen suggests that the absence of the photography renders Duras's text legendary.

Freadman, Anne. “. . . You Know, the Enunciation” *Canadian Review of Comparative Literature* 22.2 (1995): 301-18.

Glassman, Deborah. “Images of the Heart: Marguerite Duras's Autobiographies.” *Auto-Biography Studies* 5.1 (1989): 26-47.

Hellerstein, Nina S. “'Image' and Absence in Marguerite Duras' *L'Amant*.” *Modern Language Studies* 21.2 (1991): 45-56.

---. “Family Reflections and the Absence of the Father in Duras's *L'Amant*.” *Essays in French Literature* 26 (1989): 98-109.

Explores the significance of the absence of the father in *L'Amant*. Hellerstein suggests that while the paternal absence deprives all the family members of the source of emotional, economic, and sexual definition, it also has the liberating effect of freeing the narrator from the constraints of convention, family stability and society. Further, Hellerstein discusses the symbiotic relationship between mother and son, caused by the absence of the father. Also, as Hellerstein claims, the Chinese lover plays both parental and fraternal role in the process of the heroine's self definition. Similarly, the relation between the heroine and her brothers is centered around the figure of the Double and the mirror-reflections. Hellerstein points out that the father's absence is reflected in the absence of the Father figure: God, the absence of the fixed center, the immutable essence of truth.

Herrera, Andrea O'Reilly. “Liberating Duras: 'The Staircase That Never Stops'.” *Women and Language* 12.2 (1989): 21-26.

Hill, Leslie. “Marguerite Duras and the Limits of Fiction.” *Paragraph: A Journal of Modern Critical Theory* 12.1 (1989): 1-22.

Focuses on Duras's *L'Amant*, *La Douleur* and the film *Aurelia Steiner*, all of which address the difficulties and impossibilities of representation. In Duras's work, Hill notices the preoccupation with limits and borders, which attributes the transgressive potential to the act of writing. Also, Hill points out the identification of writing with the sacred and with God in Duras's texts. Specifically, for Duras, writing bears witness to what cannot be represented, except as a disappearing trace, as a moment of transcendence or transgression and God is the name for the impossibility of naming. Since both *L'Amant* and *La Douleur* are attempts to bear witness to powerful or catastrophic events, Hill further explores in what way such representation is possible. Hill suggests that both novels mark

a shift beyond the limits of fiction. Hill indicates that all the three texts abandon representation but inquire into the possibilities and impossibilities of representation.

Hulley, Kathleen. "Contaminated Narratives: The Politics of Form and Subjectivity in Marguerite Duras's *The Lover*." *Discourse: Journal for Theoretical Studies in Media and Culture* 15.2 (1992-1993): 30-50. Claims that Duras's *The Lover* disrupts the codes of cohesive identity with the binary logic of fictional realism: true/invented, I/not I, white/not white, rich/poor, male/female. As Hulley points out, Duras's writing evokes an absence which representational discourse tends to mask and as a gesture of political resistance, the hole words Duras hollows in her texts undermines the forms of subjectivity upon which colonization is built. Specifically, Hulley discusses the desire between the French girl and the Chinese lover, which transgresses the codes of propriety and race distinction so as to reiterate the disappearance of identity. Further, Hulley analyzes the undecideability of colonial positionings and the instability of the narrative which the text provokes. Also, Hulley suggests that in *The Lover* Duras represents the fetishization of the transgressive desire and thus invokes the void in the signifying system to which the narration constantly return.

Husserl-Kapit, Susan. "Marguerite Duras." *Visions Magazine* 9 (1993): 9-12.

Martin, Graham Dunstan. "The Drive for Power in Marguerite Duras' *L'Amant*." *Forum for Modern Language Studies* 30.3 (1994): 204-18. Examines the power relationships in Duras' *L'Amant*. Martin investigates the origins of the heroine's drive for power in her relationships with her mother, brother and the Chinese lover. Martin suggests that there is a power-vacuum in the family and therefore the members seek to fill it. Also, the lack of love and care results in power struggle between mother and daughter. As Martin demonstrates, the heroine's sexual allure and intellectual ability are the mark of the daughter's triumph over the mother. Still, the power relation between the heroine and her older brother is characterized by their competition for dominance. As to the heroine's relation with the Chinese lover, Martin finds the transgression of social conventions brings power. Martin claims that the quest for power also entails the violence against the heroine herself. Besides, Martin suggests that Duras regards sado-masochism and the urge towards sex-murder as marks of passion's all-conquering power. In other words, power is constituted by inviting the ultimate threat

to one's own survival in all its extremity and thus the drive for power is linked with the drive to death.

Medcalf, Anne and Marie Cattan. "Blurring the Boundaries? The Sense of Time and Place in Marguerite Duras' *L'Amant*." *SPAN: Journal of the South Pacific Association for Commonwealth Literature and Language Studies* 36 (1993): 220-29.

Examines the ambiguity in the discourse of women colonial writers. Medcalf uncovers the interweaving of gender, race and class in the colonial context, and thus the duality of colonial and anti-colonial tendencies involved in colonial women's position is manifest. Medcalf claims that *The Lover* both challenges and partakes in the Orientalist discourse. Specifically, Medcalf finds that the social boundaries between the narrator's family and the colonized are erected and defended. However, Medcalf also points out that the binary divide between colonized and colonizer, oppressor and oppressed, are disturbed as the mother's insight into the nature of colonialism and her treatment of the colonized contradict each other. Moreover, the relationship between the narrator and the Chinese lover reflects that between the masculinized colonizer and the feminized colonized. Finally, Medcalf claims that Duras's discourse is itself ambiguous, despite the fact that the critics tend to dismiss the colonial background as exotic.

Morgan, Janice. "Fiction and Autobiography/Language and Silence: *L'Amant* by Duras." *The French Review* 63.2 (1989): 271-279.

Discusses the tension between intimacy and distance, deception and sincerity, language and silence in Duras's autobiographical work, *L'Amant*. Morgan notices that from time to time Duras slips into third-person narration and thus the transparency of the first-person account of an individual experience is transposed into a more complex kind of theater, transcending the limits of the personal and connecting Duras's experience with the other myth of passion. Also, Morgan regards *L'Amant* as a work of revelation, a record of silence, which lies at the heart of Duras's childhood experience as well as her aesthetic practice. In other words, silence is central to Duras's autobiography and fiction, and thus it is through the shaping of silence that the writer is able to attain authenticity.

Solomon, Barbara Probst. "Marguerite Duras: The Politics of Passion." *Partisan Review* 54:3 (1987): 415-422.

Records the meeting with Marguerite Duras in New York in 1964. As Solomon finds, those things Duras drew attention to in New York and clothes and fancy car they discussed about appear in Duras's *The*

Lover, which must have already been in her mind in 1960s. Also, Solomon suggests that *The Lover* may be a story of incest disguised and the true lover should be the beloved brother. Moreover, Solomon claims that in her work, Duras tends to interrupt the story of the shameful passion for the brother by a political subplot.

Stimpson, Catharine R. "Marguerite Duras: A 'W/Ringer's Remarks." *L'Esprit Createur* 30.1 (1990): 15-18.

Thormann, Janet. "Feminine Masquerade in *L'Amant*: Duras with Lacan." *Literature and Psychology* 40.4 (1994): 28-39.

Discusses Duras's narrativization of feminine masquerade which installs a feminine desire and a relation to language, both similar and unsettling to Lacan's theorization. Thormann suggests that the lacking photograph signals the original representation of the desire of the writing subject and the writing is linked with the erotic body. Further, Thormann points out that the image of the girl crossing the river on the ferry is constructed as a reflection of a signifying system by a subject already inscribed in the Symbolic. However, Duras's feminine masquerade, produced as the object for the gaze, is unsettling for the subject is not identified with it. Moreover, the masquerade opens a space of feminine desire, initiating writing.

Book Articles

Chester, Suzanne. "Writing the Subject: Exoticism/Eroticism in Marguerite Duras's *The Lover* and *The Sea Wall*." *De/Colonizing the Subject: The Politics of Gender in Women's Autobiography*. Ed. Sidonie Smith and Julia Watson. Minneapolis: U of Minnesota P, 1992. 436-57. Focuses on Duras's representation of the power relations between the female Other with the exotic Other in *The Lover* and *The Sea Wall*. Chester maintains that in both novels the factors of gender and class problematize the relationship of the colonizer to the colonized. Specifically, Chester finds that while *The Sea Wall* represents the protagonist as an object of prostitution and of male desire, *The Lover* constructs a female subject with an active relationship to desire. Chester elucidates that in *The Lover* Duras avails herself of the autobiographical "I" to realize her own subjectivity. Also, Chester notes that in *The Lover* Duras establishes a female subjectivity through the appropriation of the masculine position of the observer, and through the eroticization of the exotic, the feminization of the Asian lover, and the representation of an unchanging Oriental essence, given that by doing so she reinscribes Orientalist/Colonialist themes.

- Gunther, Renate. *Le Ravissement de Lol V. Stein and L'Amant*. London; Valencia: Grant & Cutler; Artes Graficas Soler, 1993.
- Hirsch, Marianne. "Resisting Images: Rereading Adolescence." *Provoking Agents: Gender and Agency in Theory and Practice*. Ed. Judith Kegan Gardiner. Urbana : U of Illinois P, 1995. 249-79.
Explores the rupture and dislocations in the autobiographical and familial narrative. Hirsch focuses on four autobiographical works by women writers, including Jamaica Kincaid's *Annie John*, Marguerite Duras's *The Lover*, Valerie Walkerdine's "Dreams from an Ordinary Childhood" and "Behind the Painted Smile," and Lorie Novak's photograph entitled *Fragments*. Hirsch claims that the authors reveal the discontinuities in the familial narrative by reframing photograph images. The discovered fissures in the moments of adolescence become a source of daughterly resistance and agency against familial ideologies. As Hirsch suggests, the authors' intervention into their familial and personal stories enables us to think about female agency as constituted within the framework of the family and within the space of adolescence. As to *The Lover*, Hirsch demonstrates the way Duras founds her writing on the absence of the "photographie absolue." Moreover, Duras's intervention into the family story by depicting the nonexistent picture highlights the autobiographical subject constructed out of different positions and within the framework of contradictory impulses and desires.
- Morgan, Janice. "Fiction and Autobiography/Language and Silence: *The Lover* by Marguerite Duras." *Redefining Autobiography in Twentieth-Century Women's Fiction: An Essay Collection*. Eds. Janice Morgan et al. New York : Garland, 1991. 73-84.
- Norindr, Panivong. "Filmic Memorial and Colonial Blues: Indochina in Contemporary French Cinema." *Cinema, Colonialism, Postcolonialism: Perspectives from the French and Francophone World*. Ed. Dina Sherzer. Austin : U of Texas P, 1996. 120-46.
- Ramsay, Raylene L. *The French New Autobiographies: Sarraute, Duras, and Robbe-Grillet*. Gainesville : UP of Florida, 1996.
- Ryan, Judith. "Shrunk to an Interloper." *Field Work: Sites in Literary and Cultural Studies*. Eds. Marjorie Garber et al. New York : Routledge, 1996. 113-19.

Dissertation Abstracts

Angelini, Eileen Marie. "'L'écriture de soi': Strategies of 'Writing the Self' in the Works of Nathalie Sarraute, Marguerite Duras, and Alain Robbe-Grillet." *DAI* 54:10 (1994): 3743A. Brown U.

Examines the works of three contemporary French writers, including Nathalie Sarraute's *Enfance*, Marguerite Duras's *L'Amant*, and Alain Robbe-Grillet's *Le Miroir qui Revient and Abgelique ou L'Enchantement*. Based on Philippe Lejeune's concept of "autobiographical space," Angelini explores these authors' multifaceted narratives which constitute their personality. Angelini finds that in their "autofictional narratives" these authors have used new writing strategies, which present new ways of looking at the world, the self and literary texts by questioning conventional boundaries.

Blum-Reid, Sylvie Eve. "Writing Nostalgia: Fiction and Photography." *DAI* 52:3 (1991): 936A. U of Iowa.

discusses the relationship between nostalgia and the images in Marguerite Duras's *L'Amant*, Patrick Modiano's *Rue des Boutiques Obscures*, George Perec's work. Drawing on the philosophical tradition of questioning and psychoanalysis, Blum-Reid explores "photographic writing" demonstrated in these texts. Blum-Reid suggests that the juxtaposition of words and images within narratives leads to the reflections on visual representation, memory and nostalgia.

Garane, Jeanne Marcella. "Imagined Geographies, Subjective Cartographies: Marguerite Duras, Jeanne Hyvrard, Simone Schwarz-Bart." *DAI* 55:4(1994): 981A. U of Michigan.

Examines the link between the construction of female subjectivity and post/colonial geography in Jeanne Hyvrard's *Les Prunes de Cythere*, Simone Schwarz-Bart's *Pluie et Vent sur Telumee Miracle*, and Marguerite Duras's *L'Amant*. Garane draws on postcolonial, postmodern and feminist theories to explore the link between identity and space, between colonialism as spatial appropriation and writing as textual reappropriation. Specifically, Garane focuses on the figure of mother and the relationship of the female self to the mother. Also, as Garane finds, the constitution of the subject inevitably duplicates the order of domination. Garane further examines the way in which these texts resist and perpetuate colonialism.

Lin, Wenchi. "The Performance of Identity in 'Sister Carrie,' 'A Passage to India,' 'The Lover,' and 'A City of Sadness'." *DAI* 54:11 (1994): 4083A. State U of New York.

Demonstrates the performative nature of identity by comparing three novels *Sister Carrie*, *A Passage to India*, *The Lover*, and the film *A City of Sadness*. Lin discusses the effect of class in constituting a social identity in *Sister Carrie* and the performance of racial identity in *A Passage to India*. Also, Lin analyzes the postmodern performance of Duras/ the girl's gender identity in *The Lover*. Finally, the historical insight which the film *The City of Sadness* provides into Taiwan's national identity crisis.

Solomon, Julie Helen. "The Face of the Writer: Readings in Literary Self-Portraiture." *DAI* 57:6 (1996): 2511A-12A. U of Pennsylvania. Explores the element of the face in literary self-portraits such as Colette's *La Vagabonde*, Michel Leiris's *L'Age d'Homme*, and Marguerite Duras's *L'Amant*. Solomon brings out the central themes: the paradoxes of physiognomy, the perception and value of physical beauty. Also, Solomon discusses the meaning of make-up, the experience of aging and of the mirror and others' eyes. As to *L'Amant*, Solomon focuses on the discontinuity experienced by the writer, the shift from the girl described to the aging narrator.

Weiermair, Brigitte. "Marguerite Duras: 'L'Amant.' Zu Genese und Rezeption eines literarischen Bestsellers (Marguerite Duras: 'L'Amant.' The Genesis and Reception of a Literary Bestseller." *DAI* 57:1 (1996): 133c. U Salzburg.

3. Annotated Bibliography of Radclyffe Hall's *The Well of Loneliness*

Journal Articles

Backus, Margot Gayle. "Sexual Orientation in the (Post) Imperial Nation: Celticism and Inversion Theory in Radclyffe Hall's *The Well of Loneliness*." *Tulsa Studies in Women's Literature* 15.2 (1996): 253-66.

Illustrates how Radclyffe Hall's *The Well of Loneliness* adapts Celticism to the depiction of Anna Molloy Gordon. In addition to Havelock Ellis's inversion theory, Backus points out Victorian and Edwardian constructions of Irish culture in the novel, which links the extralinguistic, sensual, emotional, feminine with Irishness. Accordingly, Anna's Irishness is contrasted to Stephen, the daughter's masculine Englishness, and "the lesbian" is designated as "the male," "the English," and "the subject" in opposition to "the heterosexual," "the female," "the Irish," and "the object." As Backus

stresses, while that the text foregrounds the sexual and national others and create the possibility of a mutual relationship between the subject and the subaltern, Hall's racial stereotyping of "the Celt" and her phobic representation of gay men are remarkable and demand critical attentiveness.

Gilmore, Leigh. "Obscenity, Modernity, Identity: Legalizing *The Well of Loneliness* and *Nightwood*." *Journal of the History of Sexuality* 4.4 (1994): 603-24.

Focuses on obscenity law in England and the United States as a major modernist discourse in relation to the development of modernist notions of authorship and sexuality. Gilmore claims that the obscene law is constitutive in the production of authorship and sexuality as an identity. Gilmore further explicates how two novels concerning lesbianism, *The Well of Loneliness* and *Nightwood*, received different legal treatment. Gilmore provides historical and cultural context of sexual inversion and obscenity law as representational violence, which produces and polices the legal body and as a social control of literacy and the literary. As to the publication of *Nightwood*, Gilmore finds that T. S. Eliot's introduction plays a pivotal role, intervening in the relations among obscenity, the literary and sexuality.

Inness, Sherrie A. "Who's Afraid of Stephen Gordon? The Lesbian in the United States Popular Imagination." *NWSA Journal* 4.3 (1992): 303-20. Compares Radclyffe Hall's *The Well of Loneliness* to Edouard Bourdet's play *The Captive*. Inness suggests that Stephen Gordon in *The Well of Loneliness* represents a conventional lesbian image, conforming to the sexologists' scientific discourse which constructs a recognizable stereotypical mannish lesbian, inscribed and defined by her voice, her clothing and her six sense. However, in *The Captive* the heroine Irene is a feminine lesbian who subverts the popular ideology and resists classification. As Inness points out, *The Well of Loneliness* depicts a lesbian who can be easily singled out and excluded from "normal" society and thus acceptable to the heterosexual reader of the 1920s; whereas, the feminine lesbian in *The Captive* is much more threatening and unsettling.

Newton, Esther. "The Mythic Mannish Lesbian: Radclyffe Hall and the New Woman." *Signs: Journal of Women in Culture and Society*: 9.4 (1984): 557-575.

Explores the historical relationships between lesbianism, feminism and gender in Radclyffe Hall's novels: *The Unlit Lamp* and *The Well of Loneliness*. Newton suggests that *The Unlit Lamp* depicts the

romantic friendship between women which characterizes the first generation of “New Women.” While the first generation of “New Women” used romantic friendships as an alternative to the patriarchal family, which impedes women’s autonomy, the second generation attempted to break out of the asexual model of romantic friendships. Newton regards the masculinized heroine in *The Well of Loneliness* as a representative of the second-generation New Women. Particularly, Newton points out that the cross-dressing and the masculine heroine’s sexuality in *The Well* challenge and reject traditional gender divisions though Hall replicates the misogynist sexology which defines lesbianism as deviant and masculine. Newton stresses that the equation of lesbianism and masculinity is problematic because feminine lesbians does not conform to it. Still, Newton claims that a new vocabulary is needed for the lesbian to define and assert an identity.

Parkes, Adam. “Lesbianism, History, and Censorship: *The Well of Loneliness* and the SUPPRESSED RANDINESS of Virginia Woolf's Orlando.” *Twentieth Century Literature* 40.4 (1994): 434-60.

Compares Hall’s treatment of lesbianism in *The Well of Loneliness* with Woolf’s in *Orlando*. Reviewing the Hall trial, Parkes questions the censorship of literary works that was unequivocally from male perspectives and that silenced not only the author’s intention but also lesbianism. In addition, Parkes examines the text and contends that Hall still conforms to the heterosexual, conventional relationship between male and female when she depicts lesbian relations, inescapably ending with tragedies. As Parkes observes, while Hall insists on stating the truth and meanwhile gets trapped in social constraints, Woolf tends to suggest rather than directly state facts so as to offer space for imagination and to transcend social forces. Specifically, *Orlando* embodies vacillation of both the narrator and Orlando her/himself. According to Parkes, the mock-biographer narrator parodies the biographical honesty and insistence on truth; on the other hand, the narrator eludes the truth about Orlando’s sex change and leaves gaps and blanks in the text. The narrator’s vacillation parallels Orlando’s, through which Orlando transgresses sexual and gender boundaries. Parkes also suggests that vacillation is what Vita Sackville-West ascribes to Woolf as “suppressed randiness” and Woolf’s self-censorship as well. Significantly, it is by vacillating that Orlando’s lesbianism can pass institutional censorship. Nevertheless, Parkes stresses that Woolf’s vacillation does not diminish the subversive power *Orlando* possesses.

Scanlon, Joan. "Bad Language vs. Bad Prose/ *Lady Chatterley* and *The Well*." *Critical Quarterly* 38.3: (1996): 3-13.

Examines the prosecution and defense of *The Well of Loneliness* and *Lady Chatterley's Lover*. Scanlon finds that in both cases the preoccupation with attitude towards sexual identity in the representation of lesbianism and language about sexual practice in the representation of heterosexuality prevails. Despite the fact that *The Well of Loneliness* makes lesbianism visible for the first time and is viewed as a subtle work by the judges, the critical response to the novel is not so positive as negative in terms of literary methods and sexual politics. However, Lawrence's *Lady Chatterley's Lover* receives positive comments even though it is suppressed due to ugly words in the novel. As Scanlon's comparison shows, Lawrence's bad language and Hall's bad prose ensue different responses though both are attributed boring and humorless.

Stimpson, Catharine R. "Zero Degree Deviancy: The Lesbian Novel in English." *Critical Inquiry* 8.2 (1981): 363-379.

Examines lesbian novels in English, which are divided into two patterns: the dying fall and the enabling escape. Stimpson suggests that lesbian writers reject both silence and excess coding, and instead, they adopt a narrative of condemnation, which reflects larger social attitudes about homosexuality and of which *The Well of Loneliness* is the paradigm. Stimpson suggests that while Hall projects homosexuality as a sickness, she plans a protest against that morbidity and damnation in the novel. Further, Mary McCarthy's *The Group*, a combination of lesbian romanticism and lesbian realism, is an example of the enabling escape from stigma and self-contempt. Also, Stimpson finds some books approaching indifference, the Barthian writing degree zero. Among them, Stimpson points out Bertha Harris's *Lover*. Stimpson concludes that an alternative process of affirmation of the lesbian body and transcendence of a culturally traced, scarring stigma has emerged.

Whitlock, Gillian. "'Everything Is out of Place': Radclyffe Hall and the Lesbian Literary Tradition." *Feminist Studies* 13.3 (1987): 555-582.

Locates Radclyffe Hall's *The Well of Loneliness* in the lesbian literary tradition. Whitlock suggests that *The Well of Loneliness* is preoccupied with issues of language, literature and sexuality on the artistic frontier to carve out a space for the lesbian writers. Specifically, Whitlock points out Stephen, the protagonist's relationships to gender, sexuality, and nature are ambiguous and cannot be articulated in conventional language and narrative, which

are heterosexual. Whitlock claims that though Hall used the traditional realistic narrative, it doesn't mean Hall is unaware of the dilemma. Whitlock finds that indeed Hall attempts to deconstruct the gendered and heterosexist presumptions of language, literature and criticism. Whitlock also refers to Catherine R. Stimpson's schema which labels *The Well of Loneliness* as the paradigm of "the dying fall," while Woolf's *Orlando* as that of "the enabling escape." Whitlock insists that although the problems of language and self-identification presented in Hall's novel may be best resolved in the fantastic and humorous modes, feminist and lesbian critics do Hall injustice, ignoring her efforts to find a language in realist fiction.

Book Articles

Barale, Michele Aina. "Below the Belt: (Un)Covering *The Well of Loneliness*." *Inside/Out: Lesbian Theories, Gay Theories*. Ed. Diana Fuss. New York: Routledge, 1991. 235-57.

Examines four covers issued for the American paperback editions and reprints of Radclyffe Hall's *The Well of Loneliness*. Barale suggests that the covers provides visual and dictional representation of the dominant sexual ideology within which the novel is published. Specifically, Barale analyzes each cover in detail to claim that the cover art invites heterosexual readers to engage the narrative of a lesbian Other which is not so alien as friendly. Barale further illustrates that the homosexual Other is appropriated by making the Otherness of same-sex desire apprehensible and inscribing the heterosexual desire onto homosexual bodies. Despite self-projection of heterosexuality, the lesbian body below the belt and the lesbian text continues to elude the heterosexual representation.

De Lauretis, Teresa. "The Lure of the Mannish Lesbian: the Fantasy of Castration and the Signification of Desire." *The Practice of Love*. Bloomington and Indianapolis: Indiana U P, 1994. 203-53.

Discusses Radclyffe Hall's *The Well of Loneliness* and Cherrie Moraga's *Giving Up the Ghost* and explores the meaning and function of castration in relation to lesbian desire. De Lauretis specifies a passage in *The Well* which signifies a fantasy of bodily dispossession and also points out the paradox that the masculine heroine desires a feminine body. Further, de Lauretis embarks on the theorization of a lesbian fantasy of castration which structures lesbian desire. De Lauretis draws on Freud's notion of fetishism and Bersani and Dutoit's revision of fetishism, which nullifies the significance of the phallus in fetishism. De Lauretis elucidates

how lesbian homosexuality, subjectivity and desire are organized in a different relation to the phallus and to the penis. De Lauretis defines the lesbian fetish as an object, a sign, which marks the difference and the desire between the lovers. Moreover, de Lauretis claims that in lesbian perverse desire, the fantasmatic object is the female body, whose loss parallels the narcissistic wound that the loss of the penis represents for the male subject. Thus, de Lauretis states that the signs of masculinity in the passage under discussion are a fetish, which signifies Stephen's desire for the lost female body. And as de Lauretis remarks, the fantasy of castration in the text is associated with a narcissistic wound, the lack not of the phallus but of a female body that the mother can love.

Dollimore, Jonathan. "The Dominant and the Deviant: A Violent Dialectic." *Homosexual Themes in Literary Studies*. Ed. Stephen Donaldson and Wayne R. Dynes. New York: Garland, 1992. 87-100.

Discusses the dialectic between dominant and subordinate cultures, between conformity and deviance. Dollimore refers to Michel Foucault's notion that resistances are inscribed within power as an irreducible opposite. In the case of homosexuality Foucault remarks that homosexuality begins to speak on its own behalf, to forge its own identity and culture, often in the self-same categories by which it has been produced and marginalized. Further, Dollimore points out two strategies for homosexual representation: the transformation of dominant ideologies through (mis)appropriation and subversion through inversion. Dollimore suggests that Radclyffe Hall's *The Well of Loneliness* is the example of the second strategy. Dollimore specifically indicates that Hall authenticating the inauthentic by merging or replacing the negative representations with more positive ones, appropriated from the dominant, despite the contradictions intrinsic to the idea of a reverse discourse. Also, Dollimore discusses the reversal of the authentic/inauthentic opposition in Rita Mae Brown's *Rubyfruit Jnugle*, and the subversion of authenticity in Wilde, Genet and Orton, which are different aspects of overturning in Derrida's idea of deconstruction.

Glasgow, Joanne. "What's a Nice Lesbian Like You Doing in the Church of Torquemada? Radclyffe Hall and Other Catholic Converts." *Lesbian Texts and Contexts*. 241-54.

Explores the reason why Radclyffe Hall and other lesbians choose to become Catholic converts. Given that these lesbian Catholic converts betray no conflict between their sexuality and religion, Glasgow examines the way lesbianism is constructed through language in Catholic teaching. Glasgow finds that in Catholicism sex is

designated completely phallogentric and thus acts performed by lesbians were not sex. As Glasglow suggests, the erasure of women as agents of sexuality and thus of lesbianism has a long history in Catholic teaching. For Hall, her naturalizing view of lesbianism as demonstrated in *The Well of Loneliness* is not anti-Catholicism. And also, phallogentrism in Catholic teaching made lesbian asexual and at that time created a refuge for lesbians from the homophobia and misogyny of the secular world.

Hamer, Diane. "‘I Am a Woman’: Ann Bannon and the Writing of Lesbian Identity in the 1950s." *Lesbian and Gay Writing: An Anthology of Critical Essays*. Ed. Mark Lilly. Philadelphia: Temple UP, 1990. 47-75.

Marcus, Jane. "Sapphistory: The Woolf and the Well" *Lesbian Texts and Contexts: Radical Revisions*. Eds. Karla Jay et al. New York: New York UP, 1990. 164-179.

Focuses on the intertextuality in Woolf's *A Room of One's Own* and its connection with Radclyffe Hall's *The Well of Loneliness*. Marcus aims to embody the historical context in which Woolf's *A Room of One's Own* emerges. Marcus points out the significance of the literary allusion as a feminist strategy in Woolf's *A Room*. Particularly, Marcus indicates that Woolf alludes to the trial of *The Well of Loneliness* for obscenity in 1928, that the narrator, Mary Hamilton, echoes Judith Shakespeare and both voices echo Radclyffe Hall. Marcus suggests that in this way Woolf connects the non-feminist lesbian with women's political cause, all women with the plight of lesbians. Also, Marcus defines "sapphistory" as new reading and writing strategies for women, including the use of ellipses for encoding female desire, the use of initials and dashes to make absent figures present, and transforming interruption, the condition of the woman writer's oppression.

Radford, Jean. "An Inverted Romance: *The Well of Loneliness* and Sexual Ideology." *The Progress of Romance: The Politics of Popular Fiction*. Ed. Jean Radford. London: Routledge, 1986. 97-111.

Focuses on the contradictory discourses on homosexuality in Radclyffe Hall's *The Well of Loneliness* and the forms of heterosexual romance fiction adapted by the author. Radford points out the juxtaposition of Ellis's determinist theory of congenital inversion, Freudian psychoanalysis with emphasis on the familial dynamic, and the religious view of homosexuality as sin. Radford refers to *The Well* as a reverse discourse in Foucault's sense as those discourses are adopted in order to demand legitimacy. Also, Radford notices

that Hall adopts the forms of popular romance writing in plot, characterization and language and combines the realist elements of the social protest fiction.

Ruehl, Sonja. "Inverts and Experts: Radclyffe Hall and the Lesbian Identity." *Feminist Criticism and Social Change: Sex, Class and Race in Literature and Culture*. Ed. Judith Newton and Deborah Rosenfelt. New York: Methuen, 1985. 165-80.

Considers Radclyffe Hall's *The Well of Loneliness* as what Michel Foucault called a "reverse discourse." Ruehl draws on Michel Foucault's study on sexuality in terms of historically specific discourses and methods of classification to examine Havelock Ellis's medical-psychological discourse on "congenital inversion." Ruehl points out that in Foucault's perspective the process of categorization not only defines an individual's identity but also makes resistance to the power possible. Further, Ruehl claims that Hall's novel as a reverse discourse is a political intervention which adopts Ellis's theory and transforms it and thus opens a space for other lesbians to challenge the definition of lesbianism and to redefine it themselves. Besides, Ruehl indicates the novel is banned because it defines the terms for lesbianism to be discussed. Despite the criticism of rigid lesbian roles and the biological inevitability, Hall's novel contributes to challenging the moral view of lesbianism as a sin and to its translation to the realm of social problem.

Rule, Jane. "Radclyffe Hall 1886-1943." *Lesbian Images*. New York: Pocket Books, 1976. 52-64.

Focuses on Radclyffe Hall's life and her novel *The Well of Loneliness*. Rule points out the reactions of Virginia Woolf and E. M. Forster to Hall's novel. Besides, Rule suggests that the heroine in the novel, Stephen, is Hall's idealized mirror, which justifies Hall's own experience. Also, Rule discusses Hall's depiction of Stephen as a congenital invert, derived from Havelock Ellis's sexology to escape Krafft-Ebing's moral condemnation. Further, as Rule points out, *The Well of Loneliness* reflects patriarchal misconceptions without challenging them. Specifically, Stephen accepts the views that men are naturally superior and women inferior, and that loving relationships must be between superior and inferior persons.

Dissertation Abstracts

Core, Deborah Lynn. "The Atmosphere of the Unasked Question: Women's Relationships in Modern British Fiction." DAI 42: 5 (1981): 2127A.

Kent State University.

Focuses on the representation of the relationships among women in modern British fiction, especially D. H. Lawrence's, Radclyffe Hall's, Rosamond Lehmann's and Virginia Woolf's works. In Lawrence's fiction, women's relationships are used to represent an obstruction to the world order. Core discusses the influence of Hall's *The Well of Loneliness*, which portrays sexual inversion sympathetically. Also, in Lehmann's novels, Core finds that women's relationships are presented as the foundation to build the world. In Woolf's writing, Core women's friendships are central to the character's development.

Emery, Kimberly Lynn. "Deep Subject: Lesbian In(ter)ventions in Twentieth-Century United States Thought." *DAI* 55.10 (1995): 3188A. The University of Texas at Austin.

Focuses on the intersections of Pragmatist sign theory and lesbian identity in the turn-of-the-century America. Also, Emery discusses the impact of *The Well of Loneliness* on American culture. Emery further compares the subversive representations of lesbianism in Mary McCarthy's *The Group* with Rita Mae Brown's *Rubyfruit Jungle*. Emery suggests that the meaning of lesbian identity changes along with the changes in cultural assumptions about meaning.

Frye, Jennie Cooper. "Radclyffe Hall: A Study in Censorship." *DAI* (1972): . U of Missouri, Columbia.

Hovey, Jaime E. "Imagining Lesbian: Identity and National Desire in Sapphic Modernism, 1900-1930." *DAI* 57.2 (1996): 676A. Rutgers The State University of New Jersey.

Claims that the question of the place of the polymorphous lesbian subject is negotiated through national belonging, class and racial affiliation. Specifically, Hovey discusses Gertrude Stein's play, Virginia Woolf's *Orlando*, Radclyffe Hall's *The Well of Loneliness* and Nella Larsen's *Passing*. Hovey explores Hall's construction of the lesbian "invert" as a national subject, a strategy for legitimating an identificatory position.

Liou, Liang-Ya. "The Sexual Politics of Oscar Wilde, Radclyffe Hall, D. H. Lawrence, and Virginia Woolf." *DAI* 54.8 (1994): 3042A. The University of Texas at Austin.

Attempts to map the sexual politics in Oscar Wilde's *The Picture of Dorian Gray*, Radclyffe Hall's *The Well of Loneliness*, D. H. Lawrence's *The Rainbow* and *Women in Love*, and Virginia Woolf's *Mrs. Dalloway* and *To the Lighthouse*. Liou explores the representations of sexuality and gender in these texts in relation to late-nineteenth-century and

early-twentieth-century sexology, Freud's psychoanalysis, the women's suffrage movement, homosexual subcultures and homosexual political activity. Also, Liou aims to deconstruct the claim of universal subjectivity which underpins the modernist canon.

Morgan, Seraphin Mary. "Reading and Writing Lesbian Identities: The Anxieties of Representation in Twentieth-Century Fiction" *DAI* 55:4 (1994): 960A. George Washington U.

Approached lesbian literature, including Radclyffe Hall's *The Well of Loneliness*, June Arnold's *Sister Gin*, Audre Lorde's *Zami: a New Spelling of My Name*. Morgan points out that lesbian literature has been limited and inspired by binary conceptual paradigms: masculinity/ femininity, heterosexuality/ homosexuality, and butch/ femme. Morgan also applies Judith Butler's theory of "gender performativity" to examine the anxiety of representation derived from the reductionist binary categories. Also, Morgan examines how the contemporary lesbian authors destabilize the binary conceptual borders.

Sommella, Laraine Anne. "Radclyffe Hall's 'The Well of Loneliness': Subversive Transgression." *DAI* 54.10 (1994): 3745A. State U of New York.

Rereads Radclyffe Hall's *The Well of Loneliness* as a successful mass culture artifact. Sommella provides an overview of the construction of lesbianism in relation to Freud's theory on sexuality, which influences the public imagination of sexuality, especially the notion of lesbianism. Sommella claims that in *The Well* Hall intentionally engaged with that same public imagination by constructing and criticizing the conservative heterosexual marriage, motherhood, and the notion of perversion.

Stenson, Linnea Anne. "From Carnal Acts to Cultural Communities: Lesbian Identity in Twentieth Century North American Novels." *DAI* 55.7 (1995): 1959A. University of Minnesota.

Explores how lesbian novels form a history of lesbian identity through the interplay of lesbian subjectivities with larger cultural construction and practices. Stenson discusses the sexologists' work in relation to Radclyffe Hall's *The Well of Loneliness* and the significance of the novel in the formation of lesbian identity and lesbian literature. Stenson also notices a counter tradition emerging in lesbian literature and focuses pulp fiction which reinforces as well as resists dominant ideology about lesbian identity. Finally, Stenson discusses how lesbian identity shifts again in response to a lesbian-feminist politic.

- Walker, Lisa. "Looking Like What You Are: Race, Sexual Style and the Construction of Identity." *DAI* 57.1 (1996): 223A. The Louisiana State University and Agricultural and Mechanical College.
Explores the function of body politics and how sexual and racial differences are defined with regard to the discourses on visibility and invisibility. Walker discusses Radclyffe Hall's *The Well of Loneliness*, which makes the lesbian visible in the figure of the butch, and Ralph Ellison's *Invisible Man*, which demonstrates the paradox of dark-skinned, highly visible African-American being rendered invisible. Also, Walker analyzes the relationship between identity-formation and visibility with feminist criticism and suggests that strategies of visibility are sometimes deconstructed but sometimes reinscribed to underpin the construction of lesbian identity.
- Weitzman, Marla Lee. "Crossing Gender Lines: Cross-Dressing in the Works of Charlotte Bronte, Elizabeth Gaskell, Radclyffe Hall and Virginia Woolf." *DAI* 54.5 (1993): 1814 A. University of Virginia.
Focuses on cross-dressing in novels Charlotte Bronte, Elizabeth Gaskell, Radclyffe Hall and Virginia Woolf. Weitzman examines the way cross-dressing exposes gender, class and identity as constructs by manipulating them. Also, Weitzman finds that cross-dressing is used to create homoerotic scenes which challenge heterosexual paradigms.

4. Annotated Bibliography of Maxine Hong Kingston's *The Woman Warrior*

Journal Articles

- Ahokas, Pirjo. "'Crossing the Sun and Lifting into the Mountains?' The Eccentric Subject in Maxine Hong Kingston's *The Woman Warrior*." *American Studies in Scandinavia* 27.2 (1995): 103-125.
- Ahokas, Pirjo. "Maxine Hong Kingston's *The Woman Warrior*: Constructing a Female Chinese-American Subjectivity." *NORA: Nordic Journal of Women's Studies* 4.1 (1996): 3-15.
Explores the ways in which the protagonist in *The Woman Warrior* constitutes an "I" that is both related to questions of ethnic and racial identity and to issues of female identity. In presenting a multiple and shifting identity, Kingston's narrative constructs a new form of female Chinese-American self, which reminds us of Teresa de

Lauretis's concept of "the eccentric subject," a subject that is a rewriting of self in relation to a new understanding of community, history, and culture and a subject that is defined as a position of resistance and agency, aiming at personal and social change. With this new notion of identity, "*The Woman Warrior* prefers the uncertainty of the move to settling down in one world or another" (13). At the end, Ahokas points out that the narrator, through the powers of storytelling and imagination, "also finds an empowering social bond that links her to the dynamics of Chinese-American women's intergenerational and inter-ethnic communities" (14).

Allaire, Gloria. "The Warrior Woman in Late Medieval Prose Epics." *Italian Culture* 12 (1994): 33-43.

Anders, Kay. "Woman as Warrior: Images of Female Revolutionaries in 20th Century Latin American History and Literature." *SECOLAS Annals: Journal of the Southeastern Council on Latin American Studies* 26 (1995): 9-19.

Bacchilega, Cristina. "Feminine Voices Inscribing Sarraute's Childhood and Kingston's Woman Warrior." *Textual Practice* 6.1 (1992): 101-18. Reads Nathalie Sarraute's *Childhood* and Maxine Hong Kingston's *The Woman Warrior* as examples of "feminine writing" in Cixous's use of the term. Both writers begin from their lost, but unforgotten, unburied childhood of struggle. Their telling of childhood stories questions the bond of the child with the father and reaffirms the bond with the mother. In *Childhood*, "Sarraute's voice then is not one voice, but voices in dialogue" for "she does not speak from a point of arrival, but listens instead to the other(s) within and without 'herself'" (109). Similarly, Kingston refuses to constitute the narrated and narrating "I" as a unified subject. Their contradictory return to the mother and the creation of the multi-voiced I make their writing illustrations of Cixous's "feminine writing."

Baer, Elizabeth. "The Confrontation of East and West: *The Woman Warrior* as Postmodern Autobiography." *Redneck Review of Literature* 21 (1991): 26-29.

Barker-Nunn, Jeanne. "Telling the Mother's Story: History and Connection in the Autobiographies of Maxine Hong Kingston and Kim Chernin." *Women's Studies: An Interdisciplinary Journal* 14.1 (1987): 55-63.

Bischoff, Joan. "Fellow Rebels: Annie Dillard and Maxine Hong Kingston."

English Journal 78.8 (1989): 62-67.

Points out that Annie Dillard's *American Childhood* and Maxine Hong Kingston's *The Woman Warrior* have many themes in common: rebellion against parental authority, competition with siblings, the confines of school, fascination with and fear of the opposite sex, the necessity of making decisions about career choices and lifestyles. Bischoff focuses in particular on the description of how Dillard and Kingston as teenagers feeling trapped within their families and their societies rebel against the limitations imposed upon them. Both feel the need to come to terms with a world larger than that they have known.

Blair, Barbara. "Textual Expressions of the Search for Cultural Identity." *American Studies in Scandinavia* 27.1 (1995): 48-63.

Explores how Maxine Hong Kingston, Toni Morrison, and Leslie Marmon Silko search for personal and/or communal cultural identity respectively in *The Woman Warrior*, *Beloved*, and *Ceremony* by adopting the concept of the "story" as a narrative technique. Kingston focuses on the personal search for cultural identity which is a hyphenated Chinese-American identity negotiated in the Chinese/American dichotomy, and which is also shaped in interaction and relationship. Morrison, in addition to personal search, is also concerned with a communal quest for cultural identity, which draws on history. By rewriting history, *Beloved* carries for African-Americans a clear message about the process of liberation. Drawing upon a holistic world-view, Silko envisages an all-inclusive personal, communal and universal quest, which is achieved through the manipulation of myth and the ritual/ceremonial approach.

Bobis, Merlinda. "Re-Inventing the Epic: Notes on Adapting a Traditional Genre." *Australasian Drama Studies* 25 (1994): 117-29.

Buss, Helen M. "Reading for the Doubled Discourse of American Women's Autobiography." *A-B: Auto-Biography Studies* 6.1 (1991): 95-108. Explores the "two stories" phenomenon in Maya Angelou's *I Know Why The Caged Bird Sings*, Maxine Hong Kingston's *The Woman Warrior*, and Mary McCarthy's *Memories of a Catholic Girlhood*. According to Sidonie Smith, all female autobiographers confront a conflict in their self-representation; on the one hand, in choosing to write autobiography, female autobiographers enter the discourse of man which seeks an individualist idea of selfhood; on the other, they want to tell of an alternative subjectivity, which is characterized in the male culture as absence, silence, nonlogocentric and all those associated with the feminine. This "two stories" phenomenon "is

expressed through the coexistence of the hyperbolic and meiotic devices which figure the divided selves that these women possess” (97). Yet the three autobiographies exceed Smith’s view of the contradictory subject because they create “an identity capable of holding positions in a dynamic tension” (106); namely, a multiple identity that must be resolved in a humanist context but needs to be embraced in a poststructural context.

Castillo, Debra A. “The Daily Shape of Horses: Denise Chavez and Maxine Hong Kingston.” *Dispositio: Revista Americana de Estudios Comparados y Culturales American Journal of Comparative and Cultural S* 16.41 (1991): 29-43.

Chen, Victoria. “Chinese American Women, Language, and Moving Subjectivity.” *Women and Language* 18.2 (1995): 3-7.

Cheung, King Kok. “‘Don't Tell': Imposed Silences in *The Color Purple* and *The Woman Warrior*.” *PMLA* 103.2 (1988): 162-174.
Argues that the protagonists in *The Color Purple* and *The Woman Warrior* suffer imposed silence in the beginning but work their way from speechlessness to eloquence with their gender and ethnicity at last becoming the sources of personal and stylistic strengths. Both novels begin with women whose victimization incurs voicelessness. Celie is prohibited to speak and Maxine has difficulty in communication because she has not yet mastered English. Yet both achieve full articulation and attain positive identities as women through the influence of actual female figures. No longer victims, they appropriate patriarchal rhetoric and learn to channel their anger into creativity.

Cheugn, King-kok. “Self-Fulfilling Visions in *The Woman Warrior* and *Thousand Pieces of Gold*.” *Biography: An Interdisciplinary Quarterly* 13.2 (1990): 143-53.

Chua, Cheng Lok. “Golden Mountain: Chinese Versions of the American Dream in Lin Yutang, Louis Chu, and Maxine Hong Kingston.” *Ethnic-Groups* 4.1-2 (1982): 33-59.
Studies the literary expressions and modifications of the Chinese-American dream of American in Lin Yutang’s *Chinatown Family*, Louis Chu’s *Eat a Bowl of Tea*, and Maxine Hong Kingston’s *The Woman Warrior*. Lin Yutang, a sojourner in America, depicts the dialectical conflict between the traditional Chinese ideal of family and the American dream of material fulfillment in a time when the dream of materialistic success motivated Chinese immigrants to America. This

conflict moves gradually to a resolving synthesis. Yet Louis Chu, an immigrant and settler, casts this traditional ideal of family in the role of structural oppressor and appeals to the American dream of liberty and freedom. The native-born Kingston situates the adventure of Chinese Americans into the mainstream of contemporary American concerns—the quest for identity as woman and as writer, and the claim of Chinese-Americans as Americans.

Chun, Gloria. “The High Note of the Barbarian Reed Pipe: Maxine Hong Kingston.” *JEthS* 19.3 (1991): 85-94.

Chu, Patricia. “‘The Invisible World the Emigrants Built’: Cultural Self-Inscription and the Antiromantic Plots of *The Woman Warrior*.” *Diaspora: A Journal of Transnational Studies* 2.1 (1992): 95-115.

Cliff, Michele. “The Making of Americans: Maxine Hong Kingston's Crossover Dreams.” *Village Voice Lit. Supp.* 74 (1989): 11-13.

Dasebrock, Reed Way. “Intelligibility and Meaningfulness in Multicultural Literature in English.” *PMLA* 102.1 (1987): 10-19. Examines R. K. Norayan’s *The Painter of Signs*, Maxine Hong Kingston’s *The Woman Warrior*, Rudolfo Anaya’s *Bless Me, Ultima*, and Witi Ihimaera’s *Tangi* in order to illustrate the notion of multicultural literature, which is defined by him as “includ[ing] both works that are explicitly about multicultural societies and those that are implicitly multicultural in the sense of inscribing readers from other culture inside their own textual dynamic’s (10). Intelligibility is not adequate for understanding these multicultural texts. Insisting that intelligible and meaningful are no synonymous terms, Dasebrock maintains that “the meaningfulness of multicultural works is in large measure a function of their unintelligibility for part of their audience” (12). For instance, the word ghost in *The Woman Warrior* seems at first glance unintelligible for non-Chinese readers but it means a lot if they figure out.

De la Concha, Angeles. “The Warring Voices of the Mother: Maxine Hong Kingston's Tale of the Mother-Daughter Story.” *Miscelanea: A Journal of English and American Studies* 15 (1994): 111-24.

DiSalvo, Jacqueline. “Make War Not Love: On Samson Agonistes and The Caucasian Chalk Circle.” *Milton Studies* 24 (1988): 203-231.

Donnerstag, Jurgen. “Literary Reading and Intercultural Learning -

Understanding Ethnic American Fiction in the EFL-Classroom.”
Amerikastudien American Studies 37.4 (1992): 595-611.

Dugaw, Dianne M. “Structural Analysis of the Female Warrior Ballads: The Landscape of the World Turned Upside Down.” *Journal of Folklore Research* 23.1 (1986): 23-42.

Fong, Bobby. “Maxine Hong Kingston's Autobiographical Strategy in *The Woman Warrior*.” *Biography: An Interdisciplinary Quarterly* 12.2 (1989): 116-126.

Contends that “*The Woman Warrior* remains an autobiography, a story of Kingston’s life told by Kingston” (117) although it does not provide a linear account of personal growth. Kingston’s departure from traditional autobiographical convention causes the reader to reconsider the limits of the genre and her narrative strategy represents a different way to tell one’s life. By narrating the stories of her mother, her aunts, Fa Mu Lan and Ts’ai Yen, Kingston offers the niches that the group has given one to occupy. In this way, Kingston’s autobiography does not provide an identity separable from culture and family and instead strikes an equilibrium between self and society, between fidelity to family and personal need, which is very different from the individualism characteristic of autobiography.

Gilead, Sarah. “Emigrant Selves: Narrative Strategies in Three Women's Autobiographies.” *Criticism* 30.1 (1988): 43-62..

studies how the autobiographical narrative strategies, in particular, the use of polarized pairs of concepts, are mapped out to construct the autobiographical self in Laura Ingalls Wilder’s *Little House*, Isak Dinesen’s *Out of Africa*, and Maxine Hong Kingston’s *The Woman Warrior*. All the three works present an autobiographical subject caught in a conflict between an emigrant self (which is in process, capable of imaginative and idiosyncratic responses to external and inner change) and an enclosed, socialized self. Self-analysis and introspection are not the main means of self-dramatization. More frequently, it is by means of “oblique expression of inner states through symbolization of interiors and landscapes and through descriptions and dramatizations of significant others who parallel, contrast to, or test the autobiographical subject, but who are not presented as mere adjuncts to the subject” (44). Yet the emergence of an autonomous, androgynous female self is presented as dream. In *The Woman Warrior*, the emigrant self takes two contrasting forms, deprived/historical and empowered/mythic, but their connection is left indeterminate.

Griffiths, Frederick T. "The Woman Warrior: Willa Cather and One of Ours." *Women's Studies: An Interdisciplinary Journal* 11.3 (1984): 261-285.

Grundy, Isobel. "Farther Adventures of Robinson Crusoe." *The Scriblerian and the Kit Cats* 14.2 (1982): 122-124.

Homsher, Deborah. "The Woman Warrior, by Maxine Hong Kingston: A Bridging of Autobiography and Fiction." *The Iowa Review* 10.4 (1979): 93-98.

Points out that Kingston combines fictional and autobiographical techniques in writing *The Woman Warrior* for she sometimes steps back to look at herself as a messy child through the eye of her visiting aunt. This self-effacing quality however does not erase the intimacy one can sense in reading the book. The use of inherited stories enables Kingston to construct a partly fictional world into which she could reenter as a reader in order to explore the lives of her female relatives, lives that run far beyond her own experience. Kingston has to build a world from contradictory pieces and there are terrifying gaps waiting for her as her mother tries to construct a China beyond her experience. Yet she makes her mother real by juxtaposing contradictory personality traits.

Hunt, Linda. "'I could not figure out what was my village': Gender vs. Ethnicity in Maxine Hong Kingston's *The Woman Warrior*." *MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States* 12.3 (1985): 5-12.

Points out that *The Woman Warrior* conveys Kingston's profound conflict about divided loyalties: as a woman, she could not full-heartedly accept her Chinese heritage, which devalues and insults women; nor could she alienate herself completely from this cultural root. This personal struggle is fought on the battlefield of language, and Kingston's initial voicelessness is transformed into an authentic voice. By the theme of diverse cultural realities, Kingston warns us not to embrace a universal notion of what it means to be a woman. Hunt concludes that *The Woman Warrior* succeeds in presenting the disjunction between female identity and the other aspects of cultural heritage.

Jenkins, Ruth Y. "Authorizing Female Voice and Experience: Ghosts and Spirits in Kingston's *The Woman Warrior* and Allende's *The House of the Spirits*." *MELUS: The Journal of the Society for the Study of the Multi Ethnic Literature of the United States* 19.3 (1994): 61-73. Studies how *The Woman Warrior* and *The House of the Spirits*, through

the use of the supernatural, authorize female voice, preserve authentic female experience, and challenge patriarchal authority. Both texts also “explore the double bind of articulating female voice in cultures that ordain silence as the appropriate expression of female experience” (63). Their connection between the fantastic and female experience not only illustrates what Julia Kristeva calls “women’s time.” But such a connection, along with the authors’ ethnicity, places the two narratives in double jeopardy for inclusion in the dominant realistic Eurocentric literary tradition that marginalizes female writers and supernatural fiction. Jenkins however concludes that the supernatural provides women writers with a means to articulate alternative experience and to challenge monolithic patriarchal culture.

Johnston, Sue Ann. “Empowerment through Mythological Imaginings in *Woman Warrior*.” *Biography: An Interdisciplinary Quarterly* 16.2 (1993): 136-46.

Argues that Kingston “synthesizes her own dialect, an intensely personal language neither Chinese nor American, nor simply Chinese-American, but a way of seeing that draws from, and challenges, all the traditions she has inherited” (137). Although her mother attempts to silence her, Kingston breaks this command to silence as she writes this autobiography. However, it is also her mother who, by giving the talk story, gives Kingston the mythos of who she is and where she came from. Johnston concludes that Kingston knows how to produce a liberating effect out of her apparent powerlessness caused by her marginal status, both sexually and ethnically, and to tease out new meanings from the very myths that have been instruments of oppression.

Juhasz, Suzanne. “Towards a Theory of Form in Feminist Autobiography: Kate Millet's *Fear of Flying* and *Sita*; Maxine Hong Kingston's *The Woman Warrior*.” *International Journal of Women's Studies* 2 (1979): 62-75.

Argues that the autobiographical writing of Kate Millet and Maxine Hong Kingston illustrates two kinds of formal experimentation recent feminist autobiography has undertaken. Millet conceives dailiness to be a structuring principle for women’s lives and thus uses the model of the diary to provide the sense of factualness, the sense of dailiness and the sense of the personal. The diary form in Millet’s *Fear of Flying* and *Sita* also emphasizes the sense of process and immersion rather than conclusion as crucial to the nature of self. For Kingston, women traditionally live another kind of private life, “an inner life of the imagination” (74), which conflicts with

societal possibility. Therefore, the best way to express the female self is to employ fantasy, fiction, and forms conventionally belonging to the novel. Juhasz concludes that none of the criteria of distance, objectivity and significance, norms characteristic of autobiography by men, can be applied to these two modes of feminist autobiography.

Kaulback, Barbara M. "The Woman Warrior in Chinese Opera: An Image of Reality or Fiction?" *Fu Jen Studies* 15 (1982) 69-82.

Klucznik, Kenneth B. "It Translated Well: De Man, Lacan, Kingston, and Self at the Borderline of Other." *Symploke: A Journal for the Intermingling of Literary* 1.2 (1993): 177-94.

Applies to *The Woman Warrior* Paul de Man's comments on autobiography in the two articles "Sign and Symbol in Hegel's Aesthetics" and "Autobiography as De-Facement" and Derrida's and Lacan's notions of the relation of the subject to language. De Man suggests that autobiography tricks the reader into an assurance of the possibility of representation of the self but in fact it cannot achieve this end since the presence of language undermines that representation. For Derrida and Lacan, language never represents a pre-existing object but is constitutive of the subject. In the beginning, Kingston tries to make those stories told by her mother meaningful for her understanding of herself. But Klucznik argues that as the narrative goes on, Kingston stops searching for intention and desire in these stories. It is only when Kingston no longer pursues any single ultimate meaning for her life and no longer translates those stories into her self that she can understand and present her self.

Komenaka, April R. "Autobiography as a Sociolinguistic Resource: Maxine Hong Kingston's *The Woman Warrior*." *International Journal of the Sociology of Language* 69 (1988): 105-118.

Reads *The Woman Warrior* as a social document, which displays important ethnolinguistic issues faced by bilingual-bicultural individuals. Kingston's mother is one of the immigrant parents who bring to bear on their children the mythologies of their home culture first to hold them close to home and second to hold off the influence of the host culture. This causes children to experience communicative dysfunction as they begin school. Yet their effort could not match the pervasiveness of the host culture. Kingston shows that these American born, though capable of speaking Chinese, operate with the conversational conventions and cultural expectations so that their communications with their immigrant parents are always flawed with misinterpretation and confusion. Komenaka concludes

that in writing this bicultural memoir Kingston still lives along the linguistic and cultural boundaries between the Chinese community and the English-speaking host society.

Lappas, Catherine. "'The Way I Heard It Was . . . ': Myth, Memory, and Autobiography in *Storyteller* and *The Woman Warrior*." *CEA Critic: An Official Journal of the College English Association* 57.1 (1994): 57-67.

Argues that Leslie Marmon Silko and Maxine Hong Kingston utilize the trace of early experience to create new stories that reflect their multicultural identities, with all their attendant possibilities and tensions. By blurring the boundary between memory and imagination, fiction and fact, the two authors create a third culture that mixes reality and myth, life and fiction, and thereby lead the reader to recognize all reality as a mythical construction. The identity they construct is never a unitary self typical of traditional autobiography, but one that reflects an oral, postmodern, and feminist perspective in combination. And it is an identity that embraces "polyphonic possibilities of selfhood" (60), and that is formed in relation to others. Besides, Lappas emphasizes that storytelling in both works involves a process of continuous retellings, which has the function of healing individuals and community traumatized by intercultural conflict.

Li, David Leiwei. "The Naming of a Chinese American 'I': Cross-Cultural Significations in *The Woman Warrior*." *Criticism* 30.4 (1988): 497-515.

Argues that *The Woman Warrior* "invites our attention to the specific issues of race and gender as they are embodied in the broader categories of culture in relation to which the individual defines or dissolves his/her identity" (498). Kingston represents this experience through a "conscious interplay of the linguistic differentia and modes of fictional characterization among cultures" (498). For example, "tale stories" constitute a system that exemplifies different levels of female experience and these levels serve to form a dialogical process of moulding femininity. Naming provides an insight into the construction of gender and person in Chinese and Anglo-American cultures.

Lidoff, Joan. "Autobiography in a Different Voice: Maxine Hong Kingston's *The Woman Warrior*." *A-B: Auto Biography Studies* 3.3 (1987): 29-35.

Ling, Amy. "Thematic Threads in Maxine Hong Kingston's *The Woman*

Warrior.” *Tamkang Review* 14.1-4 (1983-1984): 155-164.

Points out that there are two coherent thematic threads in *The Woman Warrior*: woman as both victim and victor, and voice as power. Kingston’s mother recounts the story of the no-name aunt to warn her, but Kingston reinterprets the experience of this victim of the conventions of Chinese society and views her suicide as heroic. This no-aunt is thus both a victim and victor. On the contrary, mother, like the Fa Mulan, is a victor. In her own story, Kingston articulates the powerlessness she suffers in relation to his powerful mother and the need to separate herself from this mother, to be her own person, and to reveal her power. It is in this section that the voice becomes the central symbol of identity and power.

Lin, Patricia. “Use of Media and Other Resources to Situate *The Woman Warrior*.” *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 37-43.

Madsen, Deborah L. “(Dis)Figuration: The Body as Icon in the Writings of Maxine Hong Kingston.” *Yearbook of English Studies* 24 (1994): 237-50.

Discusses how the female body in Kingston’s writings “represents a crime committed and punishment exacted” (237). In *China Men* and *The Woman Warrior*, Kingston’s women are guilty of two kinds of difference—within the terms of Chinese culture she is guilty of femininity and in terms of American culture she is guilty of ethnic Otherness—and the punishment which fits this crime of difference is bodily mutilation. More importantly, Kingston explores the ways in which individual women are led to identify with the interests of the ruling patriarchy. Conformity brings out self-oppression that operates between women as much as through cultural discourses. In writing out, Kingston comes to know the power of words to manipulate and change reality and succeeds in transforming the oppressive violence that mutilates the female body into the aggression that claims and celebrates the body.

Melchior, Bonnie. “A Marginal 'I': The Autobiographical Self Deconstructed in Maxine Hong Kingston's *The Woman Warrior*.” *Biography: An Interdisciplinary Quarterly* 17.3 (1994): 281-95. Contends that “Kingston deconstructs autobiography and the male American ideologies associated with it by problematizing its assumptions about the nature of the self and the nature of ‘fact’” (282). What Kingston offers is not a logically coherent, stable self produced from valid documents. The *I* in *The Woman Warrior* “is a

textual construct, open-ended, that exists only paired with *you*" (282). The fact that the narrator never tells us her name shows Kingston's attempt to create an autobiographical *I* that emerges from the interaction between writer and reader, storyteller and listener. Besides, Melchior emphasizes that Kingston's challenge to American ideologies does not depend on an easy affirmation of the oral or the Chinese. For as a native-born American, Kingston cannot return to being Chinese. Nor can Kingston accept both Chinese and American traditions that denigrate women.

Miller, Lucien and Hui-chuan Chang. "Fiction and Autobiography: Spatial Form in *The Golden Cangue* and *The Woman Warrior*." *Tamkang Review* 15.1-4 (1984-1985): 75-96.

Argues that the aesthetic appeal of *The Golden Cangue* and *The Woman Warrior* lies in "the shaping of worlds of space and time through the blending of fiction and autobiography" (77). Both works display characteristics of spatial form, which "is defined as a development in modern fiction and poetry whereby techniques are used to subvert sequence, chronology and the linear flow of words" (81). Though neither entirely abandons chronological sequence, the time dimension and the element of space tend to intrude upon the narratives. In addition, what makes *The Woman Warrior* different from traditional autobiography is Kingston's attempt to express a mysterious evasive self, a self she wishes to be. This leaves her search for self-realization still unfinished. In contrast, *The Golden Cangue* portrays a self heavily bound.

Miller, Margaret. "Threads of Identity in Maxine Hong Kingston's *Woman Warrior*." *Biography: An Interdisciplinary Quarterly* 6.1 (1983): 13-33.

Points out that Kingston, caught between Chinese and American models of development, creates in her autobiography a self that is not so much individualistic as traditional autobiographic writing, which places individual over community. Instead, Kingston reflects the Chinese emphasis on kinship rather than on individual identity. The self Kingston searches for is one that is defined in terms of its place in a kinship line. As an autobiographer, Kingston wishes her people to understand her pain and anger and thus her "autobiography is at once a list of her grievances against them and a bridge to them" (28). This is symbolized in the final scene where Kingston both separates from and rejoins her mother, representative of her community.

Mitchell, Carol. "'Talking Story' in *The Woman Warrior*: An Analysis of

the Use of Folklore.” *Kentucky Folklore Record: A Regional Journal of Folklore and Folklife* 27.1-2 (1981): 5-12.

Morante, Linda. “From Silence to Song: The Triumph of Maxine Hong Kingston.” *Frontiers: A Journal of Women Studies* 9.2 (1987): 78-82.

Myers, Victoria. “The Significant Fictivity of Maxine Hong Kingston's *The Woman Warrior*.” *Biography: An Interdisciplinary Quarterly* 9.2 (1986): 112-125.

Examines *The Woman Warrior* in terms of Mary Louise Pratt's description of the speaker-audience relationship in *Toward a Speech Act Theory of Literary Discourse* in order to understand the autobiographers' implied concept of language and the characteristics of their technique. According to Pratt's speech act theory, what makes the conveyance of meaning possible is the operation of a co-operative principle, which assumes conversation occurs as required and acceptable, and that of implicatures, which are assumptions shared by the speaker and the hearer in order to decode the conversations. Many of the conversations in *The Woman Warrior* operate according to this co-operative principle and construct a complex interaction of implicature. To accomplish the effect that “[t]he autobiography is not simply a record of her interpretation of her life, but is an enactment of the struggle to construct” (121), Kingston shows that the language of autobiography is continuous with that of the community. That is, a continuity exists between literary and non-literary discourse.

Nishime, LeiLana. “Engendering Genre: Gender and Nationalism in *China Men* and *The Woman Warrior*.” *MELUS: The Journal of the Society for the Study of the Multi Ethnic Literature of the United States* 20.1 (1995): 67-82.

Contends that through *China Men* and *The Woman Warrior*, Kingston links generic distinction, i.e. history and autobiography, with particular genders in order to explore and expose that underlying alliance and how genre plays a crucial role in defining both gender roles and Chinese-American identity. Although Kingston skillfully parodies and disrupts accepted generic notions of history and autobiography, especially through the manipulation of myth, she does not succeed in subverting these categories. In addition, Kingston never provides an ultimate solution to the conflict between nationalism and gender, which is evident in the myth of Fa Mu Lan. In the myth, Kingston allows Fa Mu Lan to subvert gender roles by being a national hero, but this nationalism is not defined along the lines of this woman warrior.

Ordonez, Elizabeth J. "Narrative Texts by Ethnic Women: Rereading the Past, Reshaping the Future." *MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States* 9.3 (1982): 19-28.

Believes that Toni Morrison's *Sula*, Estela Portillo's *Rain of Scorpions*, Maxine Hong Kingston's *The Woman Warrior*, and E. M. Broner's *Her Mothers*, though their authors are ethnic writers, have moved beyond cultural nationalism and provide readers with the potential to reshape the future by rereading the past. Each of the four works explores a particular female and ethnic social-historical identity by modifying and reshaping female history, myths, and ultimately personal and collective identity. There are some threads that link these various works: the disruption of genre/gender limitations; the mixing of genre and discourse; the power to displace the powerful patriarchal text; the writing or rewriting of a buried or oral matrilineal tradition, or the invention of alternative account of women.

Prandi, Julie D. "Woman Warrior as Hero: Schiller's Jungfrau von Orleans and Kleist's Penthesilea." *Monatshefte für Deutschen Unterricht, Deutsche Sprache und Literatur* 77.4 (1985): 403-414.

Rabine, Leslie W. "No Lost Paradise: Social Gender and Symbolic Gender in the Writings of Maxine Hong Kingston." *Signs: Journal of Women in Culture and Society* 12.3 (1987): 471-492.

Claims to "study Kingston's work as a unique kind of feminine writing that in its own way fractures the logic of opposition into a play of difference" and to explore "how this play of difference, especially between writing and oral legend, clarifies relations between social and symbolic gender" (474). In both *China Men* and *The Woman Warrior*, Kingston does away with the illusion of a universal feminine and, like Cixous and Irigaray in their feminine writing, makes gender dichotomy proliferate into unresolvable gender difference. Kingston's double ambivalence to the culture her parents brought from China and to the American culture that claims her also makes the law of opposition unstable. Rabine emphasizes that Kingston takes into account not only linguistic structures (symbolic gender) but also social structures (social gender) in exploring gender hierarchy. And by examining the relation between writing and orality, Kingston also demonstrates how the distinction between symbolic gender and social gender changes between cultures.

Roche, Thomas P. "Ariosto's Marfisa: Or, Camilla Domesticated." *MLN*

103.1 (1988): 113-133.

Rolf, Robert. "On Maxine Hong Kingston and *The Woman Warrior* (1976)." *Kyushu American Literature* 23 (1982): 1-10.

Rose, Shirley K. "Metaphors and Myths of Cross-Cultural Literacy: Autobiographical Narratives by Maxine Hong Kingston, Richard Rodriguez, and Malcolm X." *MELUS: The Journal of the Society for the Study of the Multi Ethnic Literature of the United States* 14.1 (1987): 3-15.

Points out that Malcolm X, Richard Rodriguez, and Maxine Hong Kingston, in their autobiographic narratives of cross-cultural literacy acquisition, make evident the complementary relationship between the literacy myths of individual autonomy and social participation. Autonomy and participation seem to suggest opposite poles but these three autobiographers, in dealing explicitly with the construction of a cultural role for the self, make the two opposites reinforce and complement each other. In *The Autobiography of Malcolm X*, Malcolm X's acquisition of literacy is a pilgrimage to find a community in which he can participate as an autonomous man and in which his race does not matter. *Hunger for Memory* shows how Rodriguez attempts to participate in the mainstream society and achieve autonomy by identifying himself with the middle class culture and by alienating from his own Chicano community. In *The Woman Warrior*, literacy is a way to bridge American and Chinese cultures.

Rusk, Lauren. "Voicing the Harmonic Self: Maxine Hong Kingston's *The Woman Warrior*." *Constructions* 9 (1994): 13-30.

Explores three dominant themes that are closely associated with Kingston's development of a harmonic narrative voice. They are the tension between women's collective experience of suppression and their common potential, the power and necessity of speech, and art as interaction. Speech is a way used to move beyond one's cultural constraints. Similarly, art serves for reciprocal communication and creates an understanding of human likeness for audiences from diverse cultures. Kingston's identification with many kinds of people suggests "the existence of multiple *kinds of a single* entity" (28). *The Woman Warrior* urges the readers to foster a critical and empathic imagination so that they can encourage the voices of others and bridge cultural differences.

Ryan, J. S. "Another Warrior Woman Who Gave Up Thoughts of Battle and Heroism: Greta the Strong." *Minas Tirith Evening Star: Journal of the American Tolkien Society* 16.2 (1987): 4-7.

Schueler, Malini. "Questioning Race and Gender Definitions: Dialogic Subversions in *The Woman Warrior*." *Criticism: A Quarterly for Literature and the Arts* 31.4 (1989): 421-437.

Considers *The Woman Warrior* "a sustained subversion of cultural, racial and gender definitions and an affirmation of a radical intersubjectivity as the basis of articulation" (422). The narrating voice is never isolated and autonomous, but full of echoes of other voices. Kingston writes as a woman, but destabilizes the concept of gender; she speaks as a Chinese-American, but questions ethnic definition. The categories of gender and race are made dialogically interactive. By refusing to provide any kind of cultural stability and unity as traditional authorship would do, Kingston articulates from a position of marginality, never postulating a new source of authority.

TuSmith, Bonnie. "Literary Tricksterism: Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood among Ghosts*." *Lit: Literature Interpretation Theory* 2.4 (1991): 249-59.

Wang, Alfred S. "Lu Hsun and Maxine Hong Kingston: Medicine as a Symbol in Chinese and Chinese American Literature." *Literature and Medicine* 8 (1989): 1-21.

Points out that Lu Hsun in his "A Madman's Diary" and "Medicine", and Maxine Hong Kingston in her *The Woman Warrior* and *China Man* use traditional and modern medicine "to symbolize the complex problems of unifying East and West, old and new, and to show the reconciliation and transcendence that have, in turn, generated new problems of alienation and aberration" (4). Lu Hsun uses the madman's distrust of traditional Chinese medicine to show the uselessness of Confucianism and other Chinese heritage, and he looks toward the West in the hope of changing the corrupt Chinese culture. Kingston uses the language of medicine to analyze social and cultural behavior of the people caught between Chinese heritage and American society. For example, Brave Orchid's ability to unite East and West can be seen in her medical training and practice.

Wang, Jennie. "The Myth of Kingston's 'No Name Woman': Making Contextual and Intertextual Connections in Teaching Asian American Literature." *CEA Critic: An Official Journal of the College English Association* 59.1 (1996): 21-32.

Wang, Veronica. "Reality and Fantasy: The Chinese-American Woman's Quest for Identity." *MELUS: The Journal of the Society for the Study of*

the Multi-Ethnic Literature of the United States 12.3 (1985): 23-31. Notes that Kingston explores in her autobiography how a Chinese-American woman struggles for a selfhood in a chaotic and hostile environment. Kingston comes to terms with the external limitations imposed by both Chinese and American heritages and integrates her past and present in order to find her own identity and voice. Her voice in the book is born out of the experience of alienation and suffering. Kingston establishes her identity as a self-expressive Chinese-American woman by examining established values and behaviors and reevaluating them in terms of her own perception and experience. This quest for selfhood, Wang emphasizes, involves an act of self-assertion.

Wong, Sau-ling Cynthia. "Necessity and Extravagance in Maxine Hong Kingston's *The Woman Warrior*: Art and the Ethnic Experience." *MELUS: The Journal of the Society for the Study of the Multi Ethnic Literature of the United States* 15.1 (1988): 4-26.

Explores how Kingston delineates the tension between Necessity and Extravagance. Like other ethnic writers, Kingston faces the dilemma of how to balance between a fundamental human need to affirm the specificities of one's personal experience and an imperative to express solidarity with those who suffer in similar forms and for similar causes. The struggle is identified in *The Woman Warrior* as the dialectic between Necessity and Extravagance, and Kingston also explores this complex dialectic in the stories of her no-name aunt, Moon Orchid, and Fa Mu Lan. Besides, some critics who accuse Kingston of stereotyping and selling out her own people presuppose there exists a definitive version of Chinese-American reality ethnic writers like Kingston must present. Wong questions this presupposition and maintains that what is required of ethnic literature is not the so-called "correct" ideas of ethnic groups. Ethnic writers can enjoy extravagance as they focus on particularities of personal experience. This is what Kingston has done in *The Woman Warrior*.

Woo, Deborah. "Maxine Hong Kingston: The Ethnic Writer and the Burden of Dual Authenticity." *Amerasia Journal* 16.1 (1990): 173-200.

Focuses on three aspects of Kingston's dilemma as an artist and as an ethnic writer: (1) the problem of drawing a representative ethnic portrait while cultural diversity persists; (2) the conflict between literary license and social documentation; (3) the tension between historical authenticity and experiential authenticity. Like other ethnic minority writers, Kingston is viewed narrowly as a spokesperson for ethnic experiences, and discussions of *The Woman*

Warrior always revolve around issues on cultural authenticity. Debates about whether Kingston offers a representative portrait of Chinese-Americans, whether she is true about an objective social reality or about a subject, psychological experience, have an underlying “expectation that the book will somehow capture a cultural authenticity that is personally familiar” (172). With this burden of authenticity, Kingston’s artistic attempt to deal with issues going beyond ethnic experience is always neglected.

Book Articles

Adams, Timothy Dow. “Talking Stories/Telling Lies in *The Woman Warrior*.” *Approaches to Teaching Kingston's The Woman Warrior*. Ed. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 151-157.

Points out that her students had difficulty distinguishing fiction and truth in *The Woman Warrior*, which is partly autobiography, partly biography, and partly memoir. The truth value of “No Name Woman” is not questionable but the actuality of “White Tigers” partakes of myth and legend. The chapters that seem straightforward usually turn out to be largely invented. This makes students question the nature of autobiographic truth. Kingston also expresses her doubts about authenticity in her descriptions of photographs. In *The Woman Warrior*, photographs, never reproduced but only described, fail as documentation and become the occasions for Kingston to exercise her imagination and memory.

Aubrey, James R. “Woman Warriors and Military Students.” *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok- lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 80-86.

Points out that military students are reluctant to accept *The Woman Warrior* due to its feminist banner and emphasis on freedom of individual choice, but they appreciate its idea of community. Besides, *The Woman Warrior* is a good reading assignment in that it creates a great cultural shock. In this work, Kingston redefines the discourse of sexuality, and tells stories of crossing cultural differences and its failure. Art is presented as not only an index of sanity but a means to transcend cultural differences, and the artist as social reformer.

Begum, Khani. “Confirming the Place of 'The Other': Gender and Ethnic Identity in Maxine Hong Kingston's *The Woman Warrior*.” *New Perspectives on Women and Comedy*. Ed. Regina Barreca. Philadelphia, PA : Gordon and Breach, 1992. 143-156.

Claims to explore the issues of “Otherness” and ideas of Subjectivity in *The Woman Warrior* by employing feminist psychoanalytic approaches drawn from Luce Irigaray’s and Gayatri Spivak’s notions about the disempowerment of minority cultures. Kingston’s quest for identity occurs on three levels: gender, ethnicity, and nationality. All the three levels involve confronting Otherness: as a woman in a patriarchal society; as a member of an ethnic minority in America; as an English speaking and writing American within an immigrant Chinese family in which the parents do not understand English. By confronting, acknowledging, and validating her Otherness at these three levels, Kingston establishes an identity as neither Chinese nor American, but “as a Chinese American Woman” (153). Besides, Begum emphasizes that in spite of reluctance Kingston and her mother are in fact engaged in a similar quest for individuation.

Boardman, Kathleen A. “Voice and Vision: *The Woman Warrior* in the Writing Class.” *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 87-92.

Explains how *The Woman Warrior* can be used in a writing class to exemplify the ideas of vision and voice in the communication triangle (writer-audience-subject), to show how to write different versions of the same incident according to the writer’s purpose, to discuss uses of contraries and distinct voices, and to illustrate how the audience for whom the work intends can affect writing. Kingston as a writer finds a voice for herself to say something that would contribute to community, and she maintains her voice and point of view without ignoring the influences of parents, culture, or background.

Burgess, Tony. “On Difference: Cultural and Linguistic Diversity and English Teaching.” Essays for James Britton: In Assn. with Nat. Assn. for Teaching of Eng. *The Word for Teaching Is Learning: Language and Learning Today*. Ed. Martin Lightfoot and Nancy Martin. London; Portsmouth, NH : Heinemann Educ. Books; Boynton/Cook, 1988. 155-168. Takes *The Woman Warrior* as an example of how to deal with issues of cultural and linguistic diversity in English teaching. The search for timeless and universal understandings and into history is no longer adequate in a multicultural society. Difference, historically constructed and varying with gender, race, and class, becomes the center of teaching and learning. Kingston’s autobiographic novel exactly revolves around these issues as the author describes how a Chinese-American woman establishes identity from the two cultures.

Chan, Mimi. "'Listen, Mom, I'm a Banana': Mother and Daughter in Maxine Hong Kingston's *The Woman Warrior* and Amy Tan's *The Joy Luck Club*." *Asian Voices in English*. Ed. Mimi Chan and Roy Harris. Hong Kong : Hong Kong UP, 1991. 65-78.

Studies the complex and delicate relationship between Chinese mothers and their Chinese American daughters by focusing on the motif of physical appearance in *The Woman Warrior* and *The Joy Luck Club*. These daughters are deeply concerned with integrating into American society while at the same time feeling strongly the pull of their Chinese cultural heritage. Both Kingston and Amy Tan explore the fact of their not being a banana: yellow on the outside, but not altogether white on the inside. Chinese heritage has gone into their makeup through their Chinese mothers although they also assimilate a lot of American thoughts and habits. The motif of physical resemblance is used to imply this mysterious connection in the mother-daughter relation.

Chen, Chang-fang. "Bakhtinian Strategies and Ethnic Writers: A Comparative Study of the Novels of Toni Morrison and Maxine Hong Kingston." Proc. of the XIIIth Cong. of the Internat. Compar. Lit. Assn./Actes du XIIIeme Cong. de l'Assoc. Internat. de Lit. Compar. *ICLA '91 Tokyo: The Force of Vision, III: Powers of Narration; Literary Theory*. Ed. Earl Miner, Toru Haga, Gerald Gillespie, Andre Lorant, Will van Peer and Elrud Ibsch. Tokyo : Internat. Compar. Lit. Assn., 1995. 221-228.

Cheung, King Kok. "*The Woman Warrior* versus The Chinaman Pacific: Must a Chinese American Critic Choose between Feminism and Heroism?" *Conflicts in Feminism*. Ed. Marianne Hirsch and Evelyn Fox Keller. New York : Routledge, 1990. 234-251.

Points out that Kingston generates heated debates among Chinese American intellectuals just because her writing has touched issues of enforced feminization of Chinese American men, of racial stereotypes and national reactions, and of notions of masculinity and femininity in both Asian and Western cultures. As Chinese American men have recourse to the Chinese heroic heritage in order to fight back racial oppression, to eradicate effeminate stereotypes, and to emblazon their manhood, they reinforce their image as oppressors of women. As a Chinese American woman, Kingston suffers split loyalties: she feels that identification with this sexist heroic heritage inhabits her feminist impulse aiming at undermining patriarchy. Through Kingston's writing and the critical responses it elicits, Cheung warns that to attack stereotypes, either

ethnic or gender, should try to avoid falling prey to the binarism essential to stereotypes.

Chua, Cheng Lok. "Mythopoesis East and West in *The Woman Warrior*." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 146-150.

Explores how Kingston practices mythopoeic composition to synthesize Asian and American cultures and to pursue an identity as woman, as writer, and as Asian American. The pursuit of identity is a recurrent motif in *The Woman Warrior*; both Fa Mu Lan and No Name Woman are models of identity constructed from hearsay and legend while Brave Orchid and Moon Orchid also search for identity as wife and matriarch as they came to California in search of their husbands. Through the story of Fa Mu Lan's education, the narrator attains a mythopoeic imagination that enables her to see humanity as a unity and to experience humanity and nature as a whole.

Couser, G. Thomas. "Maxine Hong Kingston: The Autobiographer as Ghost Writer." *Biography: East and West*. Ed. Carol Ramelb. Honolulu : U of Hawaii P, 1989. 231-237.

Points out that *The Woman Warrior* is concerned with the constraints of language and culture on the self. Yet Kingston "seems to desire not merely autonomy *in* language but freedom *from* it—to see her self as prior to and determining language" (232). For at times the use of language is suspect to Kingston because of its social and cultural preconditioning. In addition, by fusing genres, Kingston illustrates the interdependence of biography and autobiography and enacts a mixing of Eastern and Western forms of self-definition.

Demetrakopoulos, Stephanie A. "The Metaphysics of Matrilinearity in Women's Autobiography: Studies of Mead's *Blackberry Winter*, Hellman's *Pentimento*, Angelou's *I Know Why the Caged Bird Sings*, and Kingston's *The Woman Warrior*." *Women's Autobiography: Essays in Criticism*. Ed. Estelle C. Jelinek. Bloomington : Indiana UP, 1980. 180-205.

Claims "to reestablish the sacrality of feminine experience by treating the development, characterization, and significance of the matriarchal realm in female autobiography" (180). "Matriarchal realm" or "matriarchate" means the home in which a child is growing up is managed and dominated by the mother and by feminine values of nurturing, relatedness, process. All the autobiographers of *Blackberry Winter*, *Pentimento*, *I Know Why the Bird Sings*, and *The Woman Warrior* emphasize the importance of their mothers and explore

how the patriarchal realm influences the shaping of their identity as women. The archetype of the Great Good Mother in the four works reminds the reader of the Eleusinian Mysteries, whose rites of matrilinearity are not only historically manifest in ancient Greek culture but are a universal aspect of women's psyche.

Donaldson, Mara E. "Woman as Hero in Margaret Atwood's *Surfacing* and Maxine Hong Kingston's *The Woman Warrior*." *Heroines of Popular Culture*. Ed. Pat Browne. Bowling Green, OH: Popular, 1987. 101-113. Argues that Atwood's *Surfacing* and Kingston's *The Woman Warrior*, contemporary Bildungsromans, reveal a pattern of personal transformation different from the heroic quest in Joseph Campbell's *The Hero with A Thousand Faces*. Campbell's hero undergoes a process of separation, initiation and return, a process that transforms his egoism into self-willed submission, pride into humility. On the contrary, the female hero in *Surfacing* and *The Woman Warrior*, though involving a similar process, goes through a transformation from self-negation to self-affirmation and pride. This female hero emerges as a new symbol, claiming that denial of self is sinful.

Frye, Joanne S. "*The Woman Warrior*: Claiming Narrative Power, Recreating Female Selfhood." *Faith of a (Woman) Writer*. Ed. Harris Alice Kessler and William McBrien. Westport, CT: Greenwood, 1988. 293-301.

Rejects the distinction between realistic mode and the fantastic mode that Suzanne Juhasz identifies respectively for Kate Millet's and Maxine Hong Kingston's autobiographies in their responses to female experience, and argues that Kingston in fact uses the narrative process to refuse this antithesis and to provide both an imaginative construction of self and a realistic affirming of self within a social context. For Kingston, fantasy is never a separate inner world of women but a powerful tool for reshaping lived experience beyond oppressive personal daily life. By mixing the fantastic with the realistic, Kingston provides new possibilities for female selfhood which will be able to act in a social context.

Garner, Shirley Nelson. "Breaking Silence: *The Woman Warrior*." *The Intimate Critique: Autobiographical Literary Criticism*. Ed. Diane P. Freedman, Olivia Frey and Frances Murphy Zauhar. Durham, NC: Duke UP, 1993. 117-125.

Maintains that at the center of *The Woman Warrior* is the breaking of silence, an act resembling the rite of passage that allows the emergence of a new self. Silence is associated by Kingston with punishment, masochism, and madness. The whole family's silence about

the No-Name Woman and her own silence is a form of punishment directed against not only this aunt but women's sexuality and hence Kingston herself. Garner view the girl Kingston persecutes as her alter ego and her attempt to force the girl to speak implies her profound fear that if she doesn't speak, she is doomed to be a victim. The association of silence with insanity is more evident in the story of Moon Orchid. Due to this association, to break silence is necessary for Kingston in order to preserve sanity and to assert herself.

Goellnicht, Donald C. "Father Land and/or Mother Tongue: The Divided Female Subject in Kogawa's *Obasan* and Hong Kingston's *The Woman Warrior*." *Redefining Autobiography in Twentieth-Century Women's Fiction: An Essay Collection*. Ed. Janice Morgan, Colette T. Hall, and Carol L. Snyder. New York : Garland, 1991. 119-134.

Argues that the psycholinguistic theories, which have been deficient in dealing with the social and material construction of gender, rarely address the psychological splitting or division women from ethnic minority go through. On the contrary, Kogawa's *Obasan* and Kingston's *The Woman Warrior* are concerned with the "double subject split" (123) that girls from immigrant racial minority experience. In both works, the Asian men are silenced by the white majority so that the task of preserving the "mother tongue/culture" falls to the oral tradition of minority mothers. But the two female narrators have to face the conflict between their mother culture and the new majority white culture. Both Kingston and Kogawa have found a "balance between the old 'mother tongue/culture' and the new 'father land'" (122), and exploit their difference to form a source of power.

Goldman, Marlene. "Naming the Unspeakable: The Mapping of Female Identity in Maxine Hong Kingston's *The Woman Warrior*." *International Women's Writing: New Landscapes of Identity*. Ed. Anne E. Brown and Marjanne E. Gooze. Westport, CT : Greenwood, 1995. 223-232.

Gotera, Vincente F. "'I've Never Read Anything Like It': Student Responses to *The Woman Warrior*." *Approaches to Teaching Kingston's *The Woman Warrior**. E. Shirley Geok-Iin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 64-73.

Offers remarks collected via a questionnaire on students' perception about their experience of reading *The Woman Warrior*. The aspect that students found most interesting and most difficult was Kingston's narrative style and use of imagination—her montage and pastiche devices, juxtaposition of past and present, mixture of reality and fantasy. From students' responses, Gotera concludes that prereading

activities are needed to prepare students for these difficult narrative techniques and cultural barriers. After reading *The Woman Warrior*, students also need some guided activities in order to prevent miscomprehension.

Ho, Wendy. "Mother/Daughter Writing and the Politics of Race and Sex in Maxine Hong Kingston's *The Woman Warrior*." Papers from the meeting of the Assn. for Asian American Studies, Hunter College of the City Univ. of New York, 1989. *Asian Americans: Comparative and Global Perspectives*. Ed. Shirley Hune, Hyung-chan Kim, Stephen S. Fugita and Amy Ling. Pullman : Washington State UP, 1991. 225-238. Studies how Brave Orchid and his daughter are affected by the similarities and difference in their social and material circumstances and interpretative systems (written and talk-story strategies). Their mother-daughter relationship is burdened by a dual powerlessness caused by their status as women and as ethnic minority. In preserving traditional Chinese culture, Brave Orchid's voice does not unambiguously mirror patriarchal Chinese discourse, and instead it has a subtext implying subversion. Likewise, the daughter negotiates the preservation and the subversion of Chinese culture. Though stifled and frustrated in childhood, Maxine as an adult comes to terms with her Chinese heritage and her mother. After leaving home and mother in order to see the world differently, Kingston can begin to see her mother as an energetic, courageous woman rather than simply as a repressive tyrant who victimizes and destroys other women.

Islas, Arturo. "Maxine Hong Kingston." *Women Writers of the West Coast: Speaking of Their Lives and Careers*. Ed. Marilyn Yalom. Santa Barbara : Capra, 1983. 11-19.

This essay is a record of the interview between Kingston and Islas. In the interview, Kingston told Islas about her surprise at the wide acceptance of both *China Men* and *The Woman Warrior*, her difficulty in using language, and her rejection of being regarded a representative writer of Chinese Americans. Besides, Kingston emphasizes that she writes not from the great literary traditions of China but rather from the Chinese peasant tradition, from which springs her particular form of talk-story. Kingston agrees that *The Woman Warrior* gives expression to significant feminist concerns, such as the brutal treatment of women in traditional Chinese culture, the complex relation of daughter to mother, and the breaking of female silence. For Kingston, silence is associated with madness and language is crucial for sanity.

Juhasz, Suzanne. "Maxine Hong Kingston: Narrative Technique and Female Identity." *Contemporary American Women Writers: Narrative Strategies*. Ed. Catherine Rainwater and William J. Scheick. Lexington : UP of Kentucky, 1985. 173-189.

Points out that *The Woman Warrior* and *China Men* embody Kingston's search for identity through different narrative techniques. In *China Men*, narrative movement goes toward the father, and in finding the father, the feelings of the daughter proceed from anger and ignorance toward knowledge and admiration. Yet this father is always kept at a distance though loved by the daughter. In *The Woman Warrior*, the narrative pattern moves alternatively toward and away from the mother. Separation from and attachment to the mother is essential for the daughter to find an independent female identity. The search for the father and the mother is a process of finding home, "a place both inside and outside the self, in the way that, for a woman, the mother is always inside, the father always outside" (88), and a place where the daughter can return. And it is in this context the daughter establishes her individual identity.

Kennedy, Colleen and Deborah Morse. "A Dialogue with(in) Tradition: Two Perspectives on *The Woman Warrior*." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok- Iin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 121-130.

Kennedy and Morse discuss their different ways in teaching *The Woman Warrior*. Morse views this work as a text within the tradition of women's writing, a tradition that is created to define women's experience and to challenge the patriarchal values in male writing. Kingston's multiple narrative form focuses on the affinity of women's experience, and in retelling the stories her mother told her, Kingston not only enters the dominant discourse but also articulates opposition to it. Moreover, Kennedy suggests that establishing a women's literary tradition would repeat the exclusion used against women in the past and emphasizes that the women's stories in *The Woman Warrior* is not everywoman's. Moreover, Kingston does not adopt the dominant discourse in order to oppose it; instead, the danger of this approach is exposed.

Kingston, Maxine Hong. "Cultural Mis-Reading by American Reviewers." *Asian and Western Writers in Dialogue: New Cultural Identities*. Ed. Guy Amirthanayagam. London : Macmillan, 1982. 55-65.

Argues that most of the critics praise the wrong things in spite of their favorable reviews of *The Woman Warrior*, which is always evaluated in terms of whether or not it breaks through the oriental fantasy or the exotic mysteries. No matter how the novel is read,

Kingston maintains that she wrote with such power that the reality and humanity of her characters would bust through any stereotypes of them. What Kingston wants to articulate in her writing is the timelessness and universality of individual vision. Besides, critics always ignore the fact that Kingston is an American writer who wants to write the great American novel. Kingston expects to be recognized as an American rather than ethnic Chinese.

Kingston, Maxine Hong. "Personal Statement." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 23-25.

Suggests that to appreciate *The Woman Warrior* best, the reader needs to read *China Men*. The "I" in *The Woman Warrior* begins the quest for self by understanding the archetypal mother, and in *China Men*, the "I" becomes whole because she has acquired the ability to appreciate the other gender. The myths in *The Woman Warrior* are integrated in the women's stories so that it is hard to decide where a myth leaves off and a life and imagination begin. On the contrary, myths play no part in men's adventures in *China Men*. Kingston emphasizes that she has revised Chinese myths to make them American.

Lau, Joseph S. M. "Kingston as Exorcist." *Modern Chinese Women Writers: Critical Appraisals*. Ed. Michael S. Duke. Armonk, NY : Sharpe (An East Gate Book), 1989. 44-52.

Regards *The Woman Warrior* and *China Men* as "words of exorcism through which the author negotiates her own terms of peace as an American of Chinese ancestry" (51). By reporting the story of the No Name Woman, Kingston exorcises the horror of Chinese culture, which treats women brutally. In *China Men*, human cruelty is a persistent theme. In both works, reporting is not only an act of exorcism of horror but of vengeance for the inhumanity which women as well as men suffer.

Lee, Robert G. "*The Woman Warrior* as an Intervention in Asian American Historiography." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 52-63.

Argues that Frank Chin, who calls *The Woman Warrior* a fake book, recapitulates the male domination at the center of Orientalism as he attempts to recover an authentic Asian American tradition that reasserts heroic and authoritarian manhood. On the contrary, Kingston interrogates the double silence imposed on Chinese women by Orientalism and patriarchy. This interrogation relies on a strategy that emphasizes uncertainty and multivocality in the reconstruction of a historical experience marginalized in both

Chinese and American histories. To challenge the imposed silence, *The Woman Warrior* “takes the form of a collective autobiography, with Kingston at once the listener and the reporter of the stories of her female relatives, actual and legendary” (57). Rejecting to establish a new authority in reconstructing this historical experience, the narrator opens a space for unheard voices, and this multivocality is meant to resist silences of history. Kingston also rewrites the stories of No Name Woman and Fa Mu Lan to explore the possibilities of resistance.

Li, David Leiwei. “The Production of Chinese American Tradition: Displacing American Orientalist Discourse.” *Reading the Literatures of Asian America*. Ed. Shirley Geok-lin Lim and Amy Ling. Philadelphia : Temple UP, 1992. 319-332.

Argues that contemporary Chinese American writers “confront the dual burden of at once subverting an American Orientalist discourse based on their cultural oppression and reconstructing a Chinese American tradition that would mark their cultural liberation” (323). Frank Chin’s “Confessions of the Chinatown Cowboy” is a successful example of producing a Chinese American tradition, and Chin challenges the discursive and institutional obliteration of Chinese America by making identifiable selves in the denial of non-selves. To resist the same discursive oppression, and to challenge the sovereign self in Western autobiographical writings, Kingston foregrounds a contradictory subject, which includes a conscious self who speaks and the one who is spoken to. The diversity of the two authors in constructing a tradition reflects the changing diaspora of Chinese America.

Lidoff, Joan. “Autobiography in a Different Voice: *The Woman Warrior* and the Question of Genre.” *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 116-120.

Argues that *The Woman Warrior* shows how gender affects genre. Female autobiography demonstrates the psychological theory that women develop a more fluidly sense of self because they do not separate from their mothers in the way men do. This literary form “validates a speaking voice by placing it in the service of another” (117). Kingston creates in her autobiography a collective voice that interweaves its own story with the stories of others, and her self emerges from the interstices of those stories. In this way, her “self-boundaries encompass otherness to a maximum degree” (118). Lidoff emphasizes that Kingston’s literary triumph lies exactly in this invention of multiple narration, a style which incorporates

multiple points of view.

Lim, Shirley Geok Lin. "'Growing with Stories': Chinese American Identities, Textual Identities (Maxine Hong Kingston)." *Teaching American Ethnic Literatures: Nineteen Essays*. Ed. John R. Maitino and David R. Peck. Albuquerque : U of New Mexico P, 1996. 273-291.

Illustrates how to teach Kingston's *The Woman Warrior* first by analyzing its themes and form and second by offering background materials and teaching strategies. *The Woman Warrior* provides an account of a difficult mother-daughter relationship and the silences that restrains the American-born daughter within a Chinese patriarchal community and within a sexist and racist American society. Its mixing of conventions of biographical and fictional narrative leads to a destabilization of identity discourses. Although Kingston uses a lot of traditional Chinese materials, she has modified them to establish the legitimacy of a unique Chinese American experience and sensibility.

---. "The Tradition of Chinese American Women's Life Stories: Thematics of Race and Gender in Jade Snow Wong's *Fifth Chinese Daughter* and Maxine Hong Kingston's *The Woman Warrior*." *American Women's Autobiography: Fea(s)ts of Memory*. E. Margo Culley. Madison : U of Wisconsin P, 1992. 252-267.

Claims to read Jade Snow Wong's *Fifth Chinese Daughter* and Kingston's *The Woman Warrior* in the tradition of Chinese American women's lifestories. *Fifth Chinese Daughter* could be considered the mother text to *The Woman Warrior* despite their apparent differences, and the two works form a chronological transformation of a daughterly subject from a single or singly divided consciousness to multiple subjectivities. *Fifth Chinese Daughter* is a book about daughters and fathers, but it never escapes logocentricism since the daughter's rebellion results from and in her desire to win the father's approval. On the contrary, logocentricism is repeatedly shattered in *The Woman Warrior* in which the daughter appropriates the power of the maternal discourse for herself.

Lim, Shirley Geok-lin. "Materials." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 3-17.

First introduces the editions and anthologies of *The Woman Warrior*, other works by Kingston, and how *The Woman Warrior* is taught in a wide range of courses. Then Lim gives a brief survey of the essays in *Approaches to Teaching Kingston's The Woman Warrior*, a collection

which includes reference and background works, biographical and critical studies, and audiovisual aids that would assist in teaching *The Woman Warrior*.

Lim, Shirley Geok-lin. Ed. *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991.

McBride, Paul W. "The *Woman Warrior* in the History Classroom." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 93-100.

Argues that historians have not penetrated ethnic and female microcosmology. Historians, in writing history, leave unexamined the inner life of ethnic groups and women—that is, what they think, fear, laugh at, cry about, and understand. Kingston, as a female ethnic writer, succeeds in representing microhistory of ethnic women in announcing their inner yearnings and in breaking the constraints imposed on them by culture. Yet paradoxically, Kingston, like most ethnic writers, reconciles with the very culture denounced no matter how far the quest for personal independence.

Melton, Judith M. "The *Woman Warrior* in the Women's Classroom." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 74-79.

Points out that *The Woman Warrior*, a natural choice for a text in the women's studies classroom, offers a historical portrait of the misogynist feudal China and the struggle of a modern young woman to create an identity in the face of its lingering tradition. Through the stories of her female relatives or legendary women, Kingston presents the ways women are victimized in feudal China and the portrayals of Brave Orchid exemplifies the contradictions of Chinese views of women. Despite these misogynist messages, Kingston still pursues her independent identity, and she indeed finds a voice to tell her own story, to fight back the silence imposed on her as woman.

Miller, Elise. "Kingston's *The Woman Warrior*: The Object of Autobiographical Relations." *Compromise Formations: Current Directions in Psychoanalytic Criticism*. Ed. Vera J. Camden. Kent : Kent State Univ., 1989. 138-154.

Explores with a psychological approach how Kingston's story evokes different aspects of infantile development and experience, in particular that of the infantile battles for power and boundaries, the primitive grief over separations and abandonments, the earliest efforts to tolerate fragmentation and dislocation. Kingston's

explorations of the boundaries between America and China and between her self and her mother repeat these successive stages of infant development, which accord with the progression of the five chapters. Kingston moves from rebirth to symbiosis to omnipotence, and finally to the ambivalent swings between merging and differentiation, which take the form of vacillating between poignant yearning for symbiosis and clear celebration of autonomy. Besides, Kingston learns to tolerate the paradoxes of identification, a process of surrendering the self in admiration of the other, but in this way, her autobiography articulates the instabilities of the self.

Miller, Lucien and Hui-chuan Chang. "Fiction and Autobiography: Spatial Form in 'The Golden Cangue' and *The Woman Warrior*." *Modern Chinese Women Writers: Critical Appraisals*. Ed. Michael S. Duke. Armonk, NY : Sharpe (An East Gate Book), 1989. 25-43.

Myers, Victoria. "Speech-Act Theory and Search for Identity in *The Woman Warrior*." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 131-137.

Analyzes Kingston's special use of language in terms of speech-act theory in order to develop an appreciation of the mixture of fact and fiction of *The Woman Warrior*. Kingston sometimes violates verisimilitude and at these times, the reader has to search for implicatures that will explain the violation. That is, the reader has to find out bridging assumptions that make conversations meaningful. Kingston's self-conscious use of language shows that language is her way to achieve a strong identity.

Mylan, Sheryl A. "The Mother as Other: Orientalism in Maxine Hong Kingston's *The Woman Warrior*." *Women of Color: Mother-Daughter Relationships in 20th Century Literature*. Ed. Guillory Elizabeth Brown. Austin : U of Texas P, 1996. 132-152.

Argues that Kingston's representations of her mother and Chinese culture echo many characteristics of Orientalism. Kingston sees her mother and the Chinese culture she represents as the Other, and what she tries to capture is the truth of her own psyche instead of the documentary truth of Chinese culture. Presenting her mother as Other is Kingston's way to subdue the maternal power over her and to carve out some psychic space for herself, both as a young Chinese American woman and as an artist. By orientalizing her mother and Chinese culture, Kingston could create her own self and satisfy her need for personal autonomy. Orientalizing also fulfills Kingston's desire for power.

Peterson, Marlyn and Deirdre Lashgari. "Teaching *The Woman Warrior* to High School and Community College Students." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 101-107.

Illustrates how to help students deal with the cultural unfamiliarity in *The Woman Warrior* by finding known ground in what seems strange and unsettling. For example, students are asked to write stories in their own families so that the Chinese use of talk-story becomes less strange. To comprehend the theme of silencing in Kingston's work, students freewrite their own experience of the pain of being silenced and to hear the diverse experiences of fellow students. This method helps students see what is strange in their own experience and then they can better recognize what is familiar in the strange experience portrayed in the text.

Quinby, Lee. "The Subject of Memoirs: *The Woman Warrior's* Technology of Ideographic Selfhood." *De/Colonizing the Subject: The Politics of Gender in Women's Autobiography*. Ed. Sidonie Smith and Julia Watson. Minneapolis : U of Minnesota P, 1992. 297-320.

Reading *The Woman Warrior* as memoirs rather than as autobiography, Quinby contends that Kingston constructs in this work a new form of subjectivity, which "refuses the particular forms of selfhood, knowledge, and artistry that the systems of power of the modern area (including the discourse of autobiography) have made dominant" (298). This new subjectivity is called by her as an ideographic selfhood. It is a self that never promises autonomy, certainty, and unequivocal moral righteousness but "acknowledges separation and differences from others even while cultivating intimacy and interconnection" (306). Kingston locates this ideographic selfhood at the nexus of two patriarchal technologies of the power configured by Foucault—the deployment of alliance and the deployment of sexuality. The deployment of alliance is associated with Kingston's Chinese heritage and that of sexuality with hegemonic American culture. The five accounts of *The Woman Warrior* not only clarify the operations of these formations but also Kingston's resistance to each.

Sato, Gayle K Fujita. "Ghosts as Chinese-American Constructs in Maxine Hong Kingston's *The Woman Warrior*." *Haunting the House of Fiction: Feminist Perspectives on Ghost Stories by American Women*. Ed. Lynette Carpenter and Wendy K. Kolmar. Knoxville : U of Tennessee P, 1991. 193-214.

Points out that Kingston employs ghosts to designate a particular

yet shared Chinese-American existence. Although Kingston distinguishes the “invisible world” (presumably Chinese culture) from “solid America,” she aims at a synthesis of the two worlds by combining “invisible” and “solid” in the figure of the ghost. By writing out the story of the No Name Woman, Kingston expresses a kinship with her aunt’s ghost, and this connection empowers her. Through Brave Orchid’s talk story about her own exploits as well as Fa Mu Lan’s, Kingston is shown what role the ghost knowledge plays in developing imaginative power and social identity. Encounters with ghosts begin as Kingston’s individual internal experience of self and end up affirming her identity within family and Chinese American culture.

Sato, Gayle K. Fujita. “*The Woman Warrior as a Search for Ghosts.*” *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 138-145.

Argues that ghosts in *The Woman Warrior* define two antithetical worlds, America and China, which threaten the narrator’s sense of a unified self. The narrator benefits from the ghost stories in the struggle to find an identity between two cultures hostile to her. Through the stories of No Name Woman and Fa Mu Lan, the narrator can reclaim Chinese American identity while repudiating antifemale teachings in Chinese culture. The narrator learns particularly from the episode of Fa Mu Lan how “self-imposed exile from normal human association—the deliberate adoption of ‘ghosthood’—empowers the self to return from exile with a greater capacity for life and knowledge of human connectedness” (141). Brave Orchid’s battle with Sitting Ghost is another version of self-imposed “ghosthood,” namely, self-imposed alienation.

Smith, Sidonie. “Maxine Hong Kingston’s woman Warrior: Filiality and Woman’s Autobiographical Storytelling.” *Feminisms: An Anthology of Literary Theory and Criticism*. Ed. Robyn R. Warhol and Diane Price Herdl. New Brunswick, New Jersey: Rutgers University Press, 1991. 1058-1078.

Points out that Brave Orchid’s voice plays a double role. On the one hand, her voice enforces the authority and legitimacy of the patrilineage, which controls the status of woman, erases female desire and denies female-representation. On the other, this maternal voice offers the daughter possibilities of female power and authority. Her retelling of these stories also establishes a space in which female desire and self-representation can emerge. Through storytelling, Kingston creates a total identification of mother and

daughter and affirms continuities rather than disjunctions in the matrilineal line. Kingston struggles to constitute the voice of her own subjectivity by recreating the biographical and autobiographical stories told to her by her mother.

Taufer, Alison. "The Only Good Amazon Is a Converted Amazon: *The Woman Warrior* and Christianity in the Amadis Cycle." *Playing with Gender: A Renaissance Pursuit*. Ed. Jean R. Brink, Maryanne C. Horowitz, and Allison P. Coudert. Urbana : U of Illinois P, 1991. 35-52.

Treacy, Mary Jane. "Creation of the Woman Warrior: Claribel Alegria's *They Won't Take Me Alive*." *Claribel Alegria and Central American Literature: Critical Essays*. Ed. Sandoval Sandra M. Boschetto and Marcia Phillips McGowan. Athens, OH : Ohio Univ. Center for Internat. Studies, 1994. 75-96.

TuSmith, Bonnie. "Literary Tricksterism: Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood among Ghosts*." *Anxious Power: Reading, Writing, and Ambivalence in Narrative by Women*. Ed. Carol J. Singley and Susan Elizabeth. Albany : State U of New York P, 1993. 279-294.

Reads *The Woman Warrior* as a complex work of art rather than as a social document. Kingston employs the narrative strategies of a trickster to tell her tale, and her naïve narrator is not reliable due to her confusion, limited knowledge, and desire for absolutes. The most conspicuous narrative technique is that of ambiguity, through which Kingston is able to capture her multivariate ethnic reality. Ambiguity offers alternative and often contradictory versions of a story without value judgment. This technique of ambiguity also prevents readers from jumping to conclusions instantly because it requires reconstructive reading skills. In addition, each story of the woman warriors—whether of legendary Fa Mu Lan, Brave Orchid, or the narrator herself—tests the potential for reconciliation between the individual and her community, and in returning home, the adult narrator reconciles with her overpowering mother, which suggests the recognition and acceptance of human diversity, mutual respect and communal sharing.

VanSpanckeren, Kathryn. "The Asian Literary Background of *The Woman Warrior*." *Approaches to Teaching Kingston's *The Woman Warrior**. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 44-51.

Explores the Asian literary background of *The Woman Warrior*. Kingston's presentation of her work as nonfictional "memoirs"

situates it within the classical Chinese canon and the communal self it develops recalls Confucian, Taoist, and Buddhist beliefs that self is a function of one's social identity. "No Name Woman," in foregrounding the low status of women in China, displays its Asian inheritance. In "White Tigers," Fa Mu Lan's mystical Taoist training draws on popular culture and folklore, and the rabbit alludes to Buddhist idea of self-sacrifice. The major festivals in Chinese tradition are also mentioned. Moreover, *The Woman Warrior* shares a profound affinity with the earliest autobiographical literature by Asian Women.

Wong, Sau-ling Cynthia. "Autobiography as Guided Chinatown Tour? Maxine Hong Kingston's *The Woman Warrior* and the Chinese-American Autobiographical Controversy." *Multicultural Autobiography: American Lives*. Ed. James Robert Payne. Knoxville : U of Tennessee P, 1992. 248-279.

Points out what concerns the Chinese-American critics of *The Woman Warrior* is "the question of fictionalization: to what extent 'fictional' features are admissible in a work that purports to be an autobiography" (249). These critics focus on the social effects of admitting fictionalization into an autobiographical work, and they impose constraints on Chinese-American writers as they insist on cultural authenticity. Wong emphasizes that Kingston's work is at best only nominally autobiographical and fictionalization is the major way for her to translate certain Chinese terms. What critics should take note of is how "*The Woman Warrior* has wrested from a priori generic categories and cultural prescriptions: the freedom to create in literature a sui generis Chinese-American reality" (272).

Wong, Sau-ling Cynthia. "Kingston's Handling of Traditional Chinese Sources." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 26-36.

Discusses how two Chinese literary sources, the stories of Fa Mu Lan and Ts'ai Yen, are altered to serve as commentary on the narrator's Chinese American reality in order to solve the problem of "Chineseness" in *The Woman Warrior*. The Fa Mu Lan story has a number of versions, and Kingston's adaption of it in the "White Tigers" segment is meant to be read in an American context, not historical reconstruction. Kingston's version has incorporated elements of other sources, such as the stories of the Yue Fei and peasant uprisings. Yet "White Tigers" also contains the same ambivalence toward patriarchy that the Fa Mu Lan story has. Kingston's references to Ts'ai Yen's life concentrate on two predicaments: that of the

immigrant generation and that of the American born. Through Ts'ai Yen the poetess, Kingston also affirms the communicative power of art.

Wurst, Gayle. "Cultural Stereotypes and the Language of Identity: Margaret Atwood's *Lady Oracle*, Maxine Hong Kingston's *The Woman Warrior*, and Alice Walker's *The Color Purple*." *Cross-Cultural Studies: American, Canadian and European Literatures: 1945-1985*. Ed. Mirko Jurak. Ljubljana : Eng. Dept., Filozofska Fakulteta, 1988. 53-64.

Argues that despite cultural diversity, Atwood's *Lady Oracle*, Kingston's *The Woman Warrior* and Walker's *The Color Purple* serve to highlight a universal process of coming to consciousness of an "I," a process which discovers the imposition of stereotypes to be the major obstacle in the path of self-discovery. Joan, Maxine and Celie break through the over-simplification of stereotypes and "enter into a veritable dialogue" (54) with their society respectively. The mother-daughter relationships in the three works show how stereotypes are imposed and how the narrators work to break through. Each mother has codified a form of "correct" behavior which she attempts to impose on her daughter, but each adolescent daughter rejects this model. This results in mutual incomprehension and "opposes the static form of maternal monologue on the one side and mute rebellion on the other" (54). Yet all the three narrators at the end find their own identities, which express their native cultures.

Yalom, Marilyn. "*The Woman Warrior* as Postmodern Autobiography." *Approaches to Teaching Kingston's The Woman Warrior*. E. Shirley Geok-lin Lim. New York : Mod. Lang. Assn. of Amer., 1991. 108-115.

Refers to *The Woman Warrior* as postmodern autobiography not only because it expresses openness, pluralism, difference, discontinuity, fragmentation, and other characteristics of postmodernism but also because the nature of representation is called into question in this text. *The Woman Warrior* is "marked by a decentering of the author as protagonist and by the mediating effects of framing narratives" (109). An aesthetics of artifice and ambiguity informs the whole text. To dismantle realism, Kingston reminds readers that the representation of reality is structured by language. The disjunctive effect of *The Woman Warrior* results less from Kingston's gender (a female autobiographer) than from a postmodern aesthetics. This postmodern sensibility also informs Kingston's latter works, *China Men* and *Tripmaster Monkey*.

Dissertation Abstracts

Challener, Daniel Delo. "The Autobiographies of Resilient Children: 'Brothers and Keepers,' 'Hunger of Memory,' 'I Know Why the Caged Bird Sings,' 'This Boy's Life,' and 'The Woman Warrior.'" *DAI* 54.10 (1994): 3747A. *DAI* No.: DA9406921. Degree granting institution: Brown U, 1993.

First confirms that autobiography can offer an essentially true account of a life and secondly examines the stories of resilient children in *This Boy's Life*, *Hunger of Memory*, *I Know Why the Caged Bird Sings*, *Brothers and Keepers*, and *The Woman Warrior*. Resilient children mean those who face many hardships yet ultimately flourish. Attention is in particular paid to how each child of the five works is initially silenced and then breaks that silence in the course of growing up. Each develops a voice that can be heard not only in his or her own family and community but also through the United States. The five autobiographies deal with the real needs of children.

Chu, Patricia Pei-chang. "The Artist in Search of Community: Narratives of Self-Invention by Eliot, Thackeray, and Kingston." *DAI* 54.2 (1993): 529A. *DAI* No.: DA9318830. Degree granting institution: Cornell U.

examines the artist's social role in William Thackeray's *Pendennis*, George Eliot's *Daniel Deronda*, and Maxine Hong Kingston's *The Woman Warrior* and explores how these texts employ marriage plot conventions to resist or perpetuate dominant ideologies for defining characters and how the artist's role is conceived in relation to class, race, and community. *Pendennis* deals with the middle-class superiority, the stigmatization of woman artists and the moral and social ambivalence about male artists. *Deronda* is concerned with Jewish and women artists and the ideal of organic consciousness. Kingston creates a crucial figure missing from the other two works: the artist who is marked and empowered by race, class and gender.

De Jesus, Melinda Luisa Maria. "A Portrait of the Artist as a Woman of Color: Rewriting the Female Kunstlerroman." *DAI* 56.7 (1996): 2679A-80A. *DAI* No.: DA9540663. Degree granting institution: U of California, Santa Cruz, 1995.

Points out that the female kunstlerroman tradition fails to interrogate its investments in white dominance. To reconstruct that tradition, de Jesus adds to it third world feminist ideology through readings of Sandra Cisneros' *The House on Mango Street*, Maxine Hong Kingston's *The Woman Warrior*, and Ntozake Shange's *Sarrafrass*,

Cypress & Indigo. These texts by U. S. women of color transform the female *kunsterroman* into a form of personal and communal resistance by expressing the subjectivity of gender, race, and class positions. De Jesus examines these works in terms of Chela Sandoval's theory of third world feminist "oppositional consciousness" and Henry Louis Gates' conception of "intertextuality."

Demirturk, Emine Lale. "The Female Identity in Cross-Cultural Perspective: Immigrant Women's Autobiography." *DAI* 47.7 (1987): 2584A.

traces how immigrant woman autobiographers redefine their gender-identities in Mary Antin's *The Promised Land*, Anzia Yezierska's *Red Ribbon on a White Horse*, Jade Snow Wong's *Fifth Chinese Daughter*, and Maxine Hong Kingston's *The Woman Warrior*. These autobiographers offer an idiosyncratic thematic structure—the record of a distinctive mental odyssey out of which women strive to become a whole person with a bi-cultural identity. These women's lives and writings disclose the struggles between different value-systems of different cultures and illustrate the life-long process of erasing patriarchal impositions on their personal growth.

Feng, Pin-chia. "Rethinking the Bildungsroman: Return of the Repressed in 'The Bluest Eye,' 'Sula,' 'The Woman Warrior,' and 'China Men.'" *DAI* 55.3 (1994): 565A-66A. *DAI* No.: DA9410604. Degree granting institution: U of Wisconsin, Madison, 1994.

Discusses the textual construction of identity in contemporary Bildungsromane by American women of color at the intersection of genre, race, gender and class. In terms of Susan Friedman's theory of return of the repressed in women's narrative, Feng argues that personal memories, specific cultural history, and racial experiences continually haunt Morrison and Kingston. *The Bluest Eye* and *Sula* are read as double Bildungsroman. *The Woman Warrior* unearths a repressed matrilineage and *China Men* retrieves two repressed narratives: the father's Chinese story and a suppressed Chinese American historical discourse. Feng concludes that both Morrison and Kingston revise the Bildungsroman by deploying the narrative of anti-Bildung to highlight the multiple oppression faced by women of color on the one hand and interrogate the established standards and values of the hegemonic culture on the other.

Ferraro, Thomas Joseph. "Ethnic Passages: The Mobility Narratives of Yezierska, Miller, Puzo, and Kingston." *DAI* 50.11 (1990): 3587A. re-evaluates immigrant realism and investigates the representation of cultural mobility within alternative literary forms—modernist,

populist, and feminist—in Yeziarska's *Bread Givers*, Miller's "The Tailor Shop," Puzo's *The Godfather*, and Kingston's *The Woman Warrior*. Ferraro claims to offer revisionist interpretations of these four works that challenge prevailing theories of ethnic literature.

Gao, Yan. "A Metaphorical Strategy: An Interpretation of Maxine Hong Kingston's 'Ghost Stories.'" *DAI* 54.9 (1994): 3435A. *DAI* No.: DA9404203. Degree granting institution: Emory U, 1993.

Focuses on the function of Kingston's reconstruction of Chinese myths (including legends, folklore, poetry, and novel episodes) and traces the development of her metaphorical strategy in her three major works. In *The Woman Warrior*, the image of the woman warrior serves as a catalytic process to heal trauma and discover a voice. In *China Men*, Gao explores how metaphors extracted from the interaction of Chinese myths and modern American stories serve for Chinese Americans to claim America. To address the issue of war in *Tripmaster Monkey*, the Americanized Chinese Monkey King and his game are examined.

Hattori, Tomo. "Orientalist Typologies: The Cultural Politics of the Female Subject in Maxine Hong Kingston's 'The Woman Warrior' and Joy Kogawa's 'Obasan.'" *DAI* 56.8 (1996): 3120A. *DAI* No.: DANN98196. Degree granting institution: McMaster U, 1994.

Explores the persistence of psycholinguistic Orientalist typologies in *The Woman Warrior* and *Obasan*. Hattori derives psycholinguistic Orientalism from the critiques of Julia Kristeva's "About Chinese Women" by Gayatri Chakravorty Spivak, Rey Chow, and Lisa Lowe. In both novels, the Orientalist typology is organized around the mother-daughter relationships. That these two writers of East Asian ancestry are psycholinguistically Orientalist shows that their alienation from mother culture functions as an affirmative element in their story-making.

Ho, Wendy Ann. "Mother-and-Daughter Writing and the Politics of Location in Maxine Hong Kingston's 'The Woman Warrior' and Amy Tan's 'The Joy Luck Club.'" *DAI* 54.7 (1994): 2578A-79A. *DAI* No.: DA9320902. Degree granting institution: U of Wisconsin, Madison, 1993.

Explores in *The Woman Warrior* and *The Joy Luck Club* the complicated negotiations that Chinese American immigrant mothers and their second-generation, Americanized daughters perform in coping with the diverse and conflicting discourses, interpretative systems, and cultures within their mixed communities. In the two texts, Chinese American mothers and daughters are no longer hopelessly oppressed victims but instead come to voice in their own distinctive fashion not only by challenging their oppressions as women within their own

Chinese culture and in mainstream Eurocentric American culture. Racism and imperialism that oppress Asian American men and women are also challenged. The two authors reclaim a history of struggle and empowerment of Chinese American women through narrating the Chinese mother's stories and Chinese American mother-and-daughter stories.

Hustis, Harriet Elizabeth. "Pregnant Pauses and Hanging Fire: The Communicative Function of Silence in Twentieth-Century French and American Literature." *DAI* 54.10 (1994): 3738A. *DAI* No.: DA9406957. Degree granting institution: Brown U, 1993.

Examines the communicative function of silence in terms of the principles of speech act theory in Henry James' *The Ambassadors* and *The Wings of the Dove*, Maxine Hong Kingston's *The Woman Warrior*, and Vercors' *Le Silence de la mer*. Silence is capable of changing both specific moments of discourse between interlocutors and their communicative relationship as a whole. In *The Ambassador*, silence shapes the outcome of Lambert Strether's mission as "ambassador." In *The Woman Warrior*, silence is imposed on the narrator so as to affect her ability to develop and assert a valid identity as a Chinese-American woman. Silence in *Le Silence de la mer* serves as a means for social exclusion.

Klausman, Jeffrey W. "Academic Discourse in Networked Computer Classrooms: A Psychoanalytic Perspective (and) 'No Higher Listener': An Analysis of the Ethnic Woman Writer in Maxine Hong Kingston's 'The Woman Warrior.'" *DAI* 57.4 (1996): 1619A. *DAI* No.: DA9625342. Degree granting institution: Idaho State U, 1996.

Explores the construction of the ethnic woman writer in *The Woman Warrior* from a psychoanalytic perspective, especially in terms of the theories of Lacan. To highlight the contradiction in the term "ethnic writer," Klausman addresses the de-centeredness associated with "ethnic" and the centered, subject position of writing. The construction of women as a marginalized term within Western discourse is also examined. After this, Klausman explores how *The Woman Warrior* is in the process of creating the "ethnic woman writer."

Klucznik, Kenneth. "I Am Talking about Me (Sic)." *DAI* 57.4 (1996): 1607A. *DAI* No.: DA9627033. Degree granting institution: Indiana U, 1996. Examines the relationships between the self and language in autobiography in order to challenge the notion that the self is trapped in and limited totally to language. Klucznik analyzes two opposite views: one arguing that the self precedes language and another assuming that the self is represented in language or made possible by language. After reading Stendhal's *Vie de Henry Brulard*,

Neitzsche's *Ecce Homo*, and Kingston's *The Woman Warrior*, Klucznik concludes that the self can go beyond the strict boundaries of what language would seem to allow. Kingston's memoir illustrates how to escape from the trap of language to something beyond.

Malik, Kumkum. "Conceptions of the 'Self': Cultural Discourses and Women's Autobiographies." *DAI* 57.5 (1996): 3453B. *DAI* No.: DA9630007. Degree granting institution: Massachusetts School of Professional Psychology, 1995.

questions whether "self" can be considered apart from the influence of cultural discourses about "self" that exist in the culture by exploring the concept of "self" in women's autobiographies. And by examining the relation between "self" and cultural discourses in the psychodynamic theory and the autobiographical theory, Malik discovers that the author's "self" is wrapped in the cloak of the dominant discourse but the subtext of women's autobiographies presents a "self" that challenges, disrupts or subverts the dictates of dominant cultural discourse about the "ideal" woman. Malik's analysis of *The Woman Warrior* suggests that the relation between "self" and cultural discourses is complex and ambiguous.

Powers, Peter Kerry. "Principalities and Powers: Religion and Resistance in Contemporary Ethnic Women's Literature." *DAI* 53.5 (1992): 1519A-20A. *DAI* No.: DA9227056. Degree granting institution: Duke U.

explores the manner in which Leslie Marmon Silko, Alice Walker, and Maxine Hong Kingston employ ethnic religious traditions to promote social change. The religious practices in these novels are political and always a potential resource for social change. Despite their diversity in religious traditions, these writers challenge the American cultural scene that has been despiritualized. By respiritualizing contemporary culture, they work for a fully humane and just future.

Rusk, Lauren. "Three-Way Mirrors: The Life Writing of Otherness." *DAI* 56.6 (1995): 2232A. *DAI* No.: DA9535657. Degree granting institution: Stanford U, 1995.

Argues that the life writing of otherness represents the self not only as an actual person but also as a subject shaped by the opposing forces of society, forces that designate the less powerful as "others." Such life writing strives to transform the way it readers act. In this way, the textual self in life writing has three aspects: the unique, the collective, and the inclusive. Rusk explores the interaction these three aspects of the self in Virginia Woolf's *A Room*

of *One's Own* and James Baldwin's *Notes of a Native Son*, works that stress the collective self. In *The Woman Warrior*, the three aspects of self clash through much of the narrative but move toward a state of harmony.

Wu, Wei-hsiung Kitty. "Cultural Ideology and Aesthetic Choices: A Study of Three Works by Chinese-American Women—Diana Chang, Bette Bao Lord, and Maxine H. Kingston." *DAI* 50.12 (1990): 3956A. examines the relations between cultural ideology, aesthetic forms, and narrative strategy in Dianan Chang's *The Frontiers of Love*, Bette Bao Lord's *Spring Moon: A Novel of China*, and Maxine Hong Kingston's *The Woman Warrior* and then argues that it is each author's preferred cultural mode, not the so-called Chinese-American sensibility or their ethnic identity, that informs the worlds they create. The existentialist thought influences Diana Chang's vision, the ideological structure of her fiction, and her choice of generic form. Bette Bao Lord appropriates narrative strategies from the classical Chinese novel. The heterodox Cantonese immigrant tradition, Taoist mysticism, and the Western concept of androgyny shape Kingston's vision and found the cross-generic form of her *The Woman Warrior*.

5. Annotated Bibliography of Edith Wharton's *The Mother's Recompense*

Journal Articles

Raphael, Lev. "Shame in Edith Wharton's *The Mother's Recompense*." *American Imago: A Psychoanalytic Journal for Culture, Science, and the Arts* 45.2 (1988): 187-203.

Adopting the affect theories of Silvan Tomkins and Gershen Kaufman, Raphael argues that "*The Mother's Recompense* is a profound and disturbing study of the ways in which internalized, unconscious shame can cripple an individual's emotional development and poison each and every one of her relationships" (188). Internalized shame leaves Kate Chephane with a precarious and vulnerable self and makes her alienated from others and divided within. The incest motif is a metaphor for shame for it again makes Kate conscious of her lifetime of failure and humiliation.

Tonkovich, Nicole. "An Excess of Recompense: The Feminine Economy of *The Mother's Recompense*." *American Literary Realism* 26.3 (1994): 12-32. Maintains that the ending of *The Mother's Recompense* suggests not punishment but reward, reward resulting from Kate's resistance to

heterosexual norms. Kate's first marriage establishes the heterosexual and patriarchal norms that make women exchangeable commodities, and her extramarital affairs and escape to Europe represent an ever-increasing distance from these norms. Critics usually regard Kate's return to Europe as exile, but for Tonkovich, this return shows that Kate chooses to remain on the margins of patriarchal society and play its games of heterosexual coupling by her own rules. Remaining outside the systems of exchange and retribution that characterize the patriarchal system Anne has married into, Kate can regulate Fred's access to her. As a result, Kate is rewarded with self-determination for her resistance to heterosexual norms.

Book Articles

Bauer, Dale M. "Why Gentlewomen Prefer Blondes: *The Mother's Recompense*." *Edith Wharton's Brave New World*. Madison: University of Wisconsin Press, 1994. 52-82.

Points out that Wharton recognizes class and sex as restrictive categories while remaining blind to racial issues. Wharton opposes public interference, especially that provoked by Taylorism and Fordism, prevailing in the twenties, in the private matters of sexuality and reproduction. Business and technology should not infiltrate the domestic realm. Wharton, through Kate Clephane's abandonment of her daughter, shows how motherhood is a sentimentalized cultural construct, not a universal instinct, and traces the social consequences of abandoning maternal duties. Nevertheless, Wharton's pleading for women's freedom does not extend to racial others. The black maid Phemia is used as an agent of fictional consciousness, but Wharton resists seeing the racial others as having their own cultures. This negative attitude is clearly demonstrated in Wharton's denouncing the idea of the Harlem culture as generating a new social and aesthetic set of premises.

Erlich, Gloria C. "Role Reversal: *The Mother's Recompense*." *The Sexual Education of Edith Wharton*. Berkeley: University of California Press, 1992. 144-147.

Points out that the mother-daughter theme is dramatized through role reversal, with Anne the daughter becoming the nurturer of the mother. But Kate and Anne's strife over the same lover intercepts the satisfaction of an infantile need on the part of the mother. Kate's desire for nurturance is finally satisfied by way of the salaried attendance of her servant Aline. Outside the Kate-Anne axis, the theme of super-mother, in the form of Kate's mother-in-law, governs

the actions. Mrs. Clephane's disapproval sours Kate's marriage and prevents Kate from fulfilling her maternal duties.

Holbrook, David. "*The Mother's Recompense; Th Fruit of the Tree; Twilight Sleep; The Buccaneers; The Children.*" *Edith Wharton and the Unsatisfactory Man*. London: Vision Press, 1991. 170-190.

Explains the meanings of Wharton's *The Mother's Recompense*, *The Fruit of the Tree*, *Twilight Sleep*, *The Buccaneers*, and *The Children* in terms of her life events. Through the incest theme, *The Mother's Recompense* dramatizes the dread and agony of Kate, which, Holbrook argues, derives from Edith Wharton's secret dread of her own relationship, as a child, with her own father. In *The Fruit of the Tree*, there is an undercurrent of getting rid of Mother, which draws on Wharton's experience of Teddy and his adventurism. *Twilight* dramatizes how a daughter distorts her life due to her belief that "the father must be 'right'" (174). In *The Children*, Wharton fantasizes a young daughter destroying the father's relationship with the mother.

Joslin, Katherine. "*The Mother's Recompense: Spectral Desire.*" *Edith Wharton*. London: Macmillan, 1991. 108-127.

Argues that Kate Clephane is one of Wharton's protagonists who "long to get beyond their original community, to create an autonomous version of themselves, [but] they find that in spite of their struggle they are, in essence, a relational self, bound inextricably to the culture that has produced them" (110). Yet Kate's story suggests that to get beyond society is to deny the self since one's identity is the pattern of one's relationships. Kate learns that the individual is enmeshed in the social web. Kate's desire to be reunited with her abandoned daughter and her youthful lover represents her desire to see herself as young again. But the intervening years has given a hand in shaping who she has become, a middle-aged expatriate in Europe. Joslin concludes that in returning to Europe, Kate comes to recognize and accept the desolate nature of her life in middle age.

Killoran, Helen. "*The Mother's Recompense: Umbrella Allusion.*" *Edith Wharton: Art and Allusion*. Tuscaloosa: University of Alabama Press, 1996. 93-106.

Studies the literary allusions in *The Mother's Recompense*. Grace Aguilar's tale helps to shape the mother-daughter plot. The psychological plot about pain and love alludes to Shelley's *Prometheus Unbound*. The father-daughter incest reminds the reader of *The Cenci* and the *Portarit of Beatrice Cenci*. Allusions to *Anna Karenina* and *Frankenstein* give hints of mother-son incest the

brother-sister incest respectively. Killoran argues that psychologically Chris and Anne are both Kate's children and lovers, and thus their triangular relationship involves mother-child, father-child, and brother-sister incest.

Raphael, Lev. "Flights from Shame." *Edith Wharton's Prisoners of Shame*. London: Macmillan, 1992. 34-52.

Argues that Wharton's *Sanctuary* and *The Mother's Recompense* are profound studies of "the ways in which internalized, unconscious shame can cripple an individual's emotional development and poison each and every one of her relationships" (41). Kate Clephane's childhood is wounded by an environment in which she never feels valued or wanted. This humiliation deteriorates as she fails to adapt herself to her husband's point of view and her mother-in-law's standards. Her flight with another man, and abandonment of her husband and daughter deepen her shame. Out of shame, Kate commits a series of acts that confirm the worst she feels about herself. Similarly, Kate Orme in *Sanctuary* flees from shame into a marriage from which she hopes to derive some more positive vision of life but she ends in more suffering.

Walker, Nancy. "Mothers and Lovers: Edith Wharton's *The Reef* and *The Mother's Recompense*." *The Anna Book: Searching for Anna in Literary History*. Ed. Mickey Pearlman. Westport, CT : Greenwood, 1992. 91-98.

Studies the similarities and differences between Wharton's two novels: *The Reef* and *The Mother's Recompense*. Both novels have in common plots that involve quasi-incestuous relationships, which put the mother-child relationships to trial. The central characters must examine their relationships to conventional standards of behavior in shifting moral climates. In *The Mother's Recompense*, Kate and Anne alternate as the maternal figure; in *The Reef*, Anna's passion for motherhood causes her to respect individuality and choice in her children rather than protecting them from risk. In addition to this pervasive theme of motherhood, Wharton is explicitly concerned with sexuality—in particular extramarital intimacy. Yet these sexual and social transgressions are concealed so that the reconciliations in the two novels will not be disrupted.

6. Annotated Bibliography of Christa Wolf's *Kindheitsmuster*

Journal Articles

- Adler, Hildegard. "Scham und Schuld: Barrieren des Erinnerns in Christa Wolfs und Peter Hartlings *Kindheitsmuster* und im psychoanalytischen Prozess." *Der Deutschunterricht: Beiträge zu seiner Praxis und wissenschaftlichen Grundlegung* 35.5 (1983): 5-20.
- Bock, Sigrid. "Christa Wolf: *Kindheitsmuster*." *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft* 23.9 (1977): 102-30.
- Bresson, Daniel. "La langue et les relations grammaticales dans l'organisation du récit: *Kindheitsmuster* de C. Wolf." *Cahiers d'Etudes Germaniques* 6 (1982) 123-149.
- Dollenmayer, David. "Generational Patterns in Christa Wolf's *Kindheitsmuster*." *German Life and Letters* 39.3 (1986): 229-234.
- Dufresne, Eva Fauconneau. "En quête du moi: Pronoms variables dans le roman allemand contemporain." *Etudes Germaniques* 40.2 (1985): 195-208.
- Fickert, Kurt J. "'Fantastic Precision': The Style of Christa Wolf's *An Illustration of Childhood*." *International Fiction Review* 17.2 (1990): 124-127.
Explores fantastic precision, that is, the combination of autobiography and fiction in *Kindheitsmuster* in relation to Wolf's goal of writing. For Wolf, storytelling must establish its validity and the novel should not "become an escape from the real world but an exercise in giving expression to it with notable precision" (124). Through an interplay between autobiographical evidence and her intuition, through a creative commingling of precision and vision, Wolf tries to achieve a true representation of reality.
- Frieden, Sandra. "'In eigener Sache': Christa Wolf's *Kindheitsmuster*." *The German Quarterly* 54.4 (1981): 473-487.
- Fries, Marilyn Sibley. "Problems of Narrating the 'Heimat': Christa Wolf and Johannes Bobrowski." *Cross-Currents: A Yearbook of Central European Culture* 9 (1990): 219-230.
- Ganguli, Selina. "*Patterns of Childhood*: Reflection on Christa Wolf's *Kindheitsmuster*." *Journal of the School of Languages* 7.1-2 (1980): 54-64.
Argues that unlike many of her contemporaries who made haste to forget the shameful past, Wolf chose to face that past in all its gruesome details to see an answer to the disturbing question: How did it all

ever come about? By portraying reality at the level of experience and at the level of mental reflection about that experience, Wolf provides the reader with an insight into how patterns of thinking are changing—from fascist to critical. *Kindheitsmuster* refuses to come to terms with past on account of forgetfulness, and it never seeks to hide the fact that the vast majority of the German people did absolutely nothing against Nazi rule and most of them were party to it.

Gilliland, Gail. "Self and Other: Christa Wolf's *Patterns of Childhood* and Primo Levi's *Se questo è un uomo* as dialogic texts." *Comparative Literature Studies* 29.3 (1992): 183-209.

Argues that Wolf's *Patterns of Childhood* is an attempt to explain the self to the Other while Primo Levi's *Se Questo E Un Uomo* responds from the Other's side. The two texts form a dialogue between the Germans and the Jews, between the Self and the Other. Both books are concerned with the possibility that man can become a beast and address the metaphysical question, *What is man?* Levi, surviving Auschwitz, site of the largest Nazi concentration camp, shows that the Germans in the camp provided the best example of what man is not. Yet Wolf, in her honesty, cannot respond to Levi although she addresses the generation of Germans who allowed the Holocaust to happen and invites them to explore their collective guilt in it.

Ginsburg, Ruth. "In Pursuit of Self: Theme, Narration, and Focalization in Christa Wolf's *Patterns of Childhood*." *Style* 26.3 (1992): 437-46. Emphasizes the impossibility of knowing one's past self by exploring the narrative techniques used in *Patterns of Childhood* to constitute a self. "The authentic recreation of the past is . . . inextricable from the speaker of the present moment There is no simple recollecting and telling of the past; past and present are interdependent, mutually transforming, and transformed" (435). To integrate selves, to create a unified "I," the narrator struggles to convert unwanted memories into language and articulate the repressed, but this attempt fails since there is always unconscious repression. Besides, the third-person Nelly is not allowed to develop her genuine self for the narrator imposes her own point of view upon this character.

Greiner, Bernhard. "Die Schwierigkeit, 'ich' zu sagen: Christa Wolfs psychologische Orientierung des Erzählens." *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 55.2 (1981): 323-342.

Hille, Ursula. "Christa Wolf: *Kindheitsmuster*: Aufbau Verlag Berlin und Weimar 1976." *Nemet Filologiai Tanulmányok Arbeiten zur Deutschen Philologie* 12 (1978): 141-49.

Jackson, Neil and Barabara Saunders. "Christa Wolf's *Kindheitsmuster*: An East German Experiment in Political Autobiography." *German Life and Letters* 33 (1980): 319-29.

Points out that Wolf's political argument in *Kindheitsmuster* is that neither West nor East Germany has truly come to terms with its totalitarian heritage. Though socialist, GDR is complacent and self-satisfactory, and certain modes of its behavior have their roots in past totalitarian structures. The breakdown of Wolf's own authorial personality into three parts (Nelly, narrator and author) demonstrates that until the German people confront their own past experiences they will continue to live with damaged psyches in a state of self-alienation. Wolf's use of fictional devices is "a conscious confrontation of the presence of fiction and fantasy in the life of the individual, far removed from a sentimental evasion of responsibility"(323). Despite its fictional elements, *Kindheitsmuster* demonstrates autobiography's concentration on a search for fulfillment in the present with critical reference to the past.

Kane, B. M. "In Search of the Past: Christa Wolf's *Kindheitsmuster*." *Modern Languages: Journal of the Modern Language Association* 59 (1978): 19-23.

Krieger, Gerd. "Ein Buch im Streit der Meinungen: Untersuchung literaturkritischer Reaktionen zu Christa Wolfs '*Kindheitsmuster*.'" *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturwissenschaften* 31.1 (1985): 56-75.

Lamse, Mary Jane. "*Kindheitsmuster* in Context: The Achievement of Christa Wolf." *University of Dayton Review* 15.1 (1981): 49-55.

Linn, Marie Luise. "Doppelte Kindheit: Zur Interpretation von Christa Wolfs *Kindheitsmuster*." *Der Deutschunterricht: Beiträge zu seiner Praxis und wissenschaftlichen Grundlegung* 30.2 (1978): 52-66.

Marks, Elise. "The Alienation of 'I': Christa Wolf and Militarism." *Mosaic* 23.3 (1990): 73-85.

Studies how Wolf confronts the problem of women's response to war and the issue of how an individual can resist the conforming pressures of a militaristic society in *A Model Childhood* and *Cassandra*. The

case of Nelly shows how a child growing up in a militarized state can be socialized to devote to its militarist values. Nelly never recants her identification with the military order set up by Hitler while Cassandra is torn between loyalty to her state and resistance to its militarism. For people to survive in and resist the pressures of a warlike society without suffering persecution, without experiencing alienation from their social group, without becoming agents of violence themselves, the best way, Wolf seems to suggest, is "to maintain a constant, humane awareness of how deeply systems of violence can penetrate us and influence our own behavior" (84).

Melzer, Bernd. "Zu Christa Wolfs Prosaarbeiten der siebziger Jahre." *Wissenschaftliche Zeitschrift der Wilhelm Pieck Universität Rostock. Gesellschaftswissenschaftlich* 31.8 (1982): 9-22.

Mitscherlich, Margarete. "Die Frage der Selbstdarstellung: Überlegungen zu den Autobiographien von Helene Deutsch, Margaret Mead und Christa Wolf." *Neue Rundschau* 91-2-3 (1980): 291-316.

Ohrgaard, Per. "Ein Foto mit Hut - Bemerkungen zu Christa Wolf: *Kindheitsmuster*." *Orbis Litterarum: International Review of Literary Studies* 42.3-4 (1987): 375-387.

Plavius, Heinz. "Gewissensforschung: Christa Wolf. *Kindheitsmuster*." *Neue Deutsche Literatur* 25.1 (1977): 139-51.

Roberts, Louis. "Novel Form in Apuleius and Christa Wolf." *Classical and Modern Literature: A Quarterly* 3.3 (1983): 125-138.

Touches two issues of critical theory by examining Apuleius' *Metamorphoses* and Wolf's works, primarily *Kindheitsmuster*: (1) the relation between objective social reality and its subjective reflection in individual consciousness; (2) the relation between literature and reality and the difficulty of constructing a literary whole out of partial perspectives that are both subjective and objective. For Wolf, the art of knowing reality "involves a personal coefficient which tends to shape all factual knowledge and in so doing bridges the disjunction between subjectivity and objectivity" (135). Thus, literature is a result of reality that has been transformed by the perceiver. In other words, literature is personal truth. *Kindheitsmuster* demonstrates not only how personal commitments shape perception of reality but also how writing becomes the way to self-knowledge and self-realization. Roberts refers to this transformation of reality as metamorphoses.

Viollet, Catherine. "Nachdenken über Pronomina: Zur Entstehung von Christa Wolfs *Kindheitsmuster*." *LiLi: Zeitschrift für Literaturwissenschaft und Linguistik* 17.68 (1987): 52-62.

Wendt-Hildbrandt, Susan. "Kindheitsmuster: Christa Wolf's 'Probestück.'" *Seminar: A Journal of Germanic Studies* 17.2 (1981): 164-176.

Explores how Wolf investigates the effects of fascism on the lives of Nelly and her family by applying the concept of perspective multiplicity. The reader has to unite the pieces of information supplied on various narrative levels into a meaningful whole. The use of multiple perspective produces an effect of distancing which in turn minimizes sentimentalization of the content. In addition, juxtaposition of past and present is essential to Wolf's concept of realism. By these narrative techniques, Wolf attempts to tap the potential of prose to broaden self-awareness.

Wiesehan, Gretchen. "Christa Wolf Reconsidered: National Stereotypes in *Kindheitsmuster*." *The Germanic Review* 68.2 (1993): 79-87.

Zahlmann, Christel. "Das Exil und die Heimat der Sprache: Zu Christa Wolfs *Kindheitsmuster*." *Michigan Germanic Studies* 12.2 (1986): 164-174.

Book Articles

Barnett, Pamela R. "Perceptions of Childhood." *Christa Wolf in Perspective*. Ed. Ian Wallace. Amsterdam: Rodopi, 1994. 59-72. Argues that Wolf's interest in analyzing the development stages of childhood and their social and psychological significance can be seen in most of her works and especially in her *Kindheitsmuster*. For Wolf, children are a positive force embodying spontaneity, imagination and empathy. Children's imaginative faculty, in particular, is vital to the well-being of both the individual and society. For Wolf perceives imagination as an antidote to inhumanity, destructiveness, war and the sort of science that opts out of morality. The adult world is a damaging agent, both psychologically and socially, and it causes more damage when it involves systematic distortion or suppression of spontaneous feeling. *Kindheitsmuster* dramatizes this process of de-formation in the child Nelly, whose emotional vitality has been deadened during the years of National Socialism, a period in which spontaneous feelings are persistently and insidiously stifled.

Baudrier, Andree Jeanne. "Aspects du fascisme hitlerien dans deux romans allemands contemporains: Die Blechtrommel de Gunter Grass et

Kindheitsmuster de Christa Wolf.” *Recit et histoire*. Ed. Jean Bessiere. Paris : PU de France, 1984. 243-251.

Baumgart, Reinhard. “Das Leben - kein Traum? Vom Nutzen und Nachteil einer autobiographischen Literatur.” *Literatur aus dem Leben: Autobiographische Tendenzen in der deutschsprachigen Gegenwartsdichtung. Beobachtungen, Erfahrungen, Belege*. Ed. Herbert Keckmann. Munich : Hanser, 1984. 8-28.

Beddow, Michael. “Doubts about Despair: Christa Wolf's *Kindheitsmuster*.” *Reflection and Action: Essays on the Bildungsroman*. Ed. James Hardin. Columbia : U of South Carolina P, 1991. 415-417.
Argues that *Kindheitsmuster* aims at contemplate, understand, and talk about the past in the interests of the present and the future. The mother in the text holds that “those who have lived through the past need to find a way of speaking to those who know only the present ” (417) in order to bring out changes in the present and future. *Kindheitsmuster* develops the genre of Bildungsroman by shifting focus to the problems of understanding, evaluating, and truthfully portraying experiences in retrospect. Wolf subordinates the retelling of childhood and adolescence to her present search for self-understanding and self-expression. In the form of a dialogue with the self, Wolf not only explores her past but also tries to develop the reader’s grasp of what that exploration is meant to achieve. Beddow concludes that Wolf continually affirms the “belief that a certain kind of happiness is the attainable goal of individual and collective human existence” (443).

Bock, Sigrid. “Christa Wolf: *Kindheitsmuster*.” *Zum Roman in der DDR*. Ed. Marc Silbermann. Stuttgart : Klett, 1980. 131-151.

Brodzki, Bella. “Mothers, Displacement, and Language in the Autobiographies of Nathalie Sarraute and Christa Wolf.” *Life/Lines: Theorizing Women's Autobiography*. Ed. Bella Brodzki and Celeste, Schenck. Ithaca : Cornell UP, 1988. 243-259.

Points out that women’s autobiographies always express a desire to return to the preexilic state of union with the mother, but Nathalie Sarraute’s *Childhood* and Christa Wolf’s *Patterns of Childhood* reject this nostalgic search by calling into question the assumption of an unmediated presence embodied in/by the mother and an unproblematical relation to the maternal origin. For both Wolf and Sarraute, the maternal origin is a cultural construct. The two works also show a conflict characteristic of women’s autobiographies—the “conflict between an over whelming compulsion to address and an equally strong

internal resistance against self-disclosure" (247).

Frieden, Sandra. "A Guarded Iconoclasm: The Self as Deconstructing Counterpoint to Documentation." *Responses to Christa Wolf: Critical Essays*. Ed. Marilyn Sibley Fries. Detroit : Wayne State UP, 1989. 266-278.

Explores Wolf's transgression of generic boundaries in *Patterns of Childhood* and *No Place on Earth*. To break the autobiographical convention of linear narration, Wolf constantly shifts temporal levels in her *Patterns of Childhood*. Through disruption of chronology, the idea of historical and political continuities is challenged. Wolf renders the expansion of relevance from the specifically autobiographical to the general through the dissection of childhood memories and its application to the present. The autobiographical claim to truth is problematized as Wolf relativizes factual data and the objectivity that such data supposedly provide. The use of pronoun reference also departs from expected forms. *No Place on Earth* also similarly subverts the traditional linear narration of biography. The documentation, used in biography to claim authenticity, is to contrast what is known to have happened with what is felt to have happened. In both cases, Wolf sets the narrating self out to find the other.

Frieden, Sandra. "'Falls es strafbar ist, die Grenzen zu verwischen': Autobiographie, Biographie und Christa Wolf." *Vom Anderen und vom Selbst: Beiträge zu Fragen der Biographie und Autobiographie*. Ed. Reinhold Grimm and Jost Hermand. Königstein/Ts. : Athenaum, 1982. 153-166.

Friedrichsmeyer, Sara. "Women's Writing and the Construct of an Integrated Self." *The Enlightenment and Its Legacy: Studies in German Literature in Honor of Helga Slessarev*. Ed. Sara Friedrichsmeyer and Cantarino Barbara Becker. Bonn : Bouvier, 1991. 171-180.

Gattens, Marie Luise. "Language, Gender, and Fascism: Reconstructing Histories in *Three Guineas*, *Der Mann auf der Kanzel* and *Kindheitsmuster*." *Gender, Patriarchy, and Fascism in the Third Reich: The Response of Women Writers*. Ed. Elaine Martin. Detroit : Wayne State UP, 1993. 32-64.

Argues that *Three Guineas*, *Der Mann auf der Kanzel*, and *Kindheitsmuster* first expose the interrelationship between patriarchal and fascist structures, secondly unearth family structures that reproduce gendered subjects that in turn reproduce

the existing authoritarian order, and finally attempt to break with the hierarchical structures that inform patriarchal history. All three texts employ history as a political intervention against the imposed conformity to a rigid gender system. History is critically re-examined from a female point of view so that women become active producers of culture. In *Der Mann auf der Kanzel* and *Kindheitsmuster*, the mother-daughter relationship assumes central significance in the daughter's reconstruction of the past which leads to a recognition of the paternal order. *Kindheitsmuster* also unearths the most silenced history of women under National Socialism.

Gattens, Marie Luise. "Madchenerziehung im Faschismus: Die Rekonstruktion der eigenen Geschichte in Christa Wolfs *Kindheitsmuster*." *Der Widerspenstigen Zähmung: Studien zur bezwungenen Weiblichkeit in der Literatur vom Mittelalter bis zur Gegenwart*. Ed. Sylvia Wallinger and Monika Jonas. Innsbruck: Inst. für Ger., Univ. Innsbruck, 1986. 281-293.

Komar, Kathleen L. "The Difficulty of Saying 'I': Reassembling a Self in Christa Wolf's Autobiographical Fiction." *Redefining Autobiography in Twentieth-Century Women's Fiction: An Essay Collection*. Ed. Janice Morgan, Colette T. Hall, and Carol L. Snyder. New York: Garland, 1991. 261-279.

Argues that *Patterns of Childhood*, *The Quest for Christa T*, and *Accident: A Dog's News* "form a continuous autobiographical fictional narrative that reveals Wolf's attempts to come to terms with defining the self in literature" (262). The narrator of *Patterns of Childhood* treats Nelly's childhood in third person while her own reflections in the past and on contemporary events in the GDR and the world are cast in second person. The narrator realizes that her story will come to a successful end only when she can reintegrate and reunify the community of selves she has created in the text—that is, only when she could reconstruct herself as a whole being. In *Quest for Christa T*, the difficulty of saying "I" shows the need to establish a self within a legitimate community. In the two works, Wolf calls into question the separation of fiction and reality by conflating the experiences of author and narrator without allowing them to be identified as the same.

Kuhn, Anna K. "*Patterns of Childhood: The Confrontation with the Self*." *Christa Wolf's Utopian Vision: From Marxism to Feminism*. Cambridge: Cambridge University Press, 1988. 96-137.

Points out that Wolf's resistance to the first-person form in her autobiographical narrative arises out of a sense of self-

estrangement from her own past. This sense of self-alienation is so profound that Wolf does not follow out her original plan that in the ending the third person of Nelly and the second person of you would converge into an "I." Kuhn argues that this is not Wolf's failure to express subjective authenticity. Rather, this failure to synthesize the two selves highlights the never-ending process of self-examination, which is achieved by reviewing the past through the prism of the present. Yet this self-examination does not overcome the sense of self-alienation, which culminates as the narrator reluctantly acknowledges her childhood self as an autonomous subject and seeks to place her present self in relationship to her former self.

Lauckner, Nancy A. "The Treatment of Holocaust Themes in GDR Fiction from the Late 1960s to the Mid-1970s: A Survey." *Studies in GDR Culture and Society*. Ed. Margy Gerber. Washington, DC : UP of Amer., 1981. 141-154.

Offers a brief survey of holocaust themes in GDR fiction from the late 1960s to the mid-1970s. Lauckner focuses on Jurek Becker's *Jakob der Lugner* (1969) and *Der Boxer* (1976), Hermann Kant's *Das Impressum* (1972) and *Der Aufenthalt* (1977), and Christa Wolf's *Kindheitsmuster* (1976) in order to trace the change of interest in holocaust themes in this period. The early focus has been largely on the sufferings of the Jews, but the interest is gradually shifted to portraying the postwar effect of the holocaust on Germans as they confront the guilt issue and attempt to come to terms with their past.

Mahlendorf, Ursula. "Der weisse Rabe fliegt: Zum Kunstlerinnenroman im 20. Jahrhundert." *Deutsche Literatur von Frauen, I: Vom Mittelalter bis zum Ende des 18. Jahrhunderts; II: 19. und 20. Jahrhundert*. Ed. Gabler Gisela Brinker. Munich : Beck, 1988. 445-459.

Pickerodt, Gerhart. "Christa Wolfs Roman *Kindheitsmuster*: Ein Beitrag zur 'Vergangenheitsbewältigung'?" *Exile: Wirkung und Wertung: Ausgewählte Beiträge zum fünften Symposium über deutsche und österreichische Exilliteratur*. Ed. Donald G. Daviau and Ludwig M. Fischer. Columbia, SC : Camden House, 1985. 293-308.

Roshnowski, Stanislaw W. "Der Roman als Form des historischen Bewusstseins: '*Kindheitsmuster*' von Christa Wolf und '*Der Aufenthalt*' von Hermann Kant." *Literatur im Wandel: Entwicklungen in europäischen sozialistischen Ländern 1944/45-1980*. Ed. Ludwig Richter, Heinrich Olschowsky, Juri Bogdanow, and Swetlana A. Scherlainowa. Berlin : Aufbau, 1986. 430-447.

Stephan, Alexander. "Von Aufenthalten, Hosenknochen und *Kindheitsmustern*: Das Dritte Reich in der jüngsten Prosa der DDR." Proc. of 6th Internat. Symposium on Ger. Democratic Republic *Studies in GDR Culture and Society*. Ed. Margy Gerber. Washington, DC : UP of Amer., 1981. 127-139.

Wolf, Christa. "A Model of Experience: A Discussion on *A Model Childhood*." *The Fourth Dimension: Interviews with Christa Wolf*. Trans. Hilary Pilkington. London: Verso, 1987. 39-63.

Tells the interviewer that what prompts her to write *A Model Childhood* is the feeling that something is missing. This sense of a lacuna comes out of the fact that most writings about fascism in German do not deal with what really went on inside people during the fascist period. Even most of those who still live with these experience have not said about this period either to themselves or to others. To convey these experiences is the aim of this novel since literature, argues Wolf, ought to try to reveal what is buried inside. Admitting that *A Model Childhood* is autobiographical, Wolf points out that it is "an uncanny feeling of alienation" (45) that prompts her not to write in the first-person form. This novel also tries to answer the question: to what extent can one generation pass on its experiences to the next.

Zahlmann, Christel. "*Kindheitsmuster*: Schreiben an der Grenze de Bewusstseins." *Erinnerte Zukunft: 11 Studien zum Werk Christa Wolfs*. Ed. Wolfram Mauser. Würzburg : Königshausen + Neumann, 1985. 141-160.

Dissertation Abstracts

Drees, Hajo. "Repressed Childhoods: Rainer Maria Rilke's and Christa Wolf's Quest for a New Poetic Style in 'Die Aufzeichnungen des Malte Laurids Brigge' and 'Kindheitsmuster.'" *DAI* 55.6 (1994): 1572A. *DAI* No. : DA9430166. Degree granting institution: U of Nebraska, Lincoln, 1994.

Explores how Rainer Maria Rilke's and Christa Wolf's traumatic childhood experiences influence the development of their creative writing process. The repression of their unacceptable childhood makes both authors suffer from a dysfunctional self and an ambiguous perception of reality which they struggle to counterbalance in their writing. Both experience an identity crisis caused by their artificial self, which urges them to reinvestigate their childhood. This also initiates the process of self-consciousness in their

writing, in which they also struggle to find and accept a genuine self and to speak with their own voice.

Gaettens, Marie Luise Irmgard. "Recalling Fascism: A Critique of Patriarchy in Contemporary German Women's Literature." *DAI* 47.5 (1986): 1720A.

explores how Ruth Rehmann's *Der Mann auf der Kanzel*, Christa Wolf's *Kindheitsmuster*, and Ingeborg Bachmann's *Der Fall Franza* offer a revisionary approach to the history of Fascism, problematize the position of the woman author/historian within patriarchal culture, and develop narrative strategies that come to terms with women's exclusion from authoritarian structures in society. These authors address female history in terms of a new historical consciousness of women and the emergence of an autonomous female literary tradition.

Kosta, Barbara Kujundzich. "Personal Histories: Autobiography and Female Identity in Contemporary German Literature and Film." *DAI* 50.10 (1990): 3242A.

explores the relationships between gender, language, sexuality, and history, as well as the problems of constructing the past and the autobiographical self in the novels *Kindheitsmuster* by Christa Wolf and *Der Mann auf der Kanzel* by Ruth Rehmann, and the films *Deutschland, bleiche Mutter* by Helma Sanders-Brahms and *Hungerjahre* by Jutta Bruckner. All these works attempt to reconstitute the female self and to recuperate the female voice by challenging the canonical notions of autobiographical writing/filming and traditional concepts of the self.

Love, Myra Norma. "'Das Spiel mit offenen Möglichkeiten': Subjectivity and the Thematization of Writing in the Works of Christa Wolf." *DAI* 44.8 (1984): 2481A.

examines three of Christa Wolf's literary works—*Der geteilte Himmel*, *Nachdenken über Christa T.*, and *Kindheitsmuster*—and a selection of her essays, speeches, and interviews so as to draw the following conclusion: 1) Wolf believes that the function of literature is to awaken readers to their own capacities for knowledge; 2) the aesthetic and the moral frameworks are necessary in interpreting Wolf's writings; 3) Wolf's writing emphasizes the link between morality and social communication; 4) Wolf's presentation of language turns against itself and undermines the concept of a fixed identity; 5) her writing takes the form of a dialectic of self-assertion and self-exploration that protects the self against an enforced collectivity by recovering the repressed moral feelings that would

facilitate participation in the structuring of a genuine collectivity.

Orlow-Klein, Ingrid-Maria. "Real Voices Speak Multitudes: The Rhetoric of Analogy in 'Kindheitsmuster,' 'Mules and Men,' and 'Godel, Escher, Bach.'" *DAI* 54.10 (1994): 3739A. *DAI* No.: DA9407004. Degree granting institution: Brown U, 1993.

Outlines a model of persuasive texts that is termed "analogical narrative" from the examples developed from interpretations of the autobiographical novel *Kindheitsmuster* by Christa Wolf and the ethnographic narrative *Mules and Men* by Zora Neale Hurston. Analogical narrative is a textual form in which a subject is approached from different directions. This model applies well to Douglas Hofstadter's *Godel, Escher, Bach*, as well as many prose narratives and could serve as a link between textual interpretation and research on knowledge generation and dissemination.

Ortega, Stephanie Dee. "A Model for a Participant Reading of Contemporary Autobiographical Literature: Object-Relations in Christa Wolf's 'Kindheitsmuster.'" *DAI* 50.9 (1990): 2890A.

makes use of the methodology of the object-relations, in particular the theory of Harry Stack Sullivan, to examine the pre-oedipal motivation of the protagonist Nelly. Through the technique of participant observation, the reader discovers that the protagonist is motivated by an early desire for love and thus her motivation is object-oriented rather than aim-oriented. The use of overlaid chronologies allows the reader to move between event and experience of the protagonist and thus to find out that it is the need for reparation of her relation to her object-world that motivates the process of writing.

Perlman, Karen Beth. "Memory Speaks: The Revision of History and the Subject in Contemporary Women's Fiction." *DAI* 55.4 (1994): 1123A. *DAI* No.: DA9423287. Degree granting institution: U of Michigan, 1994.

Argues, through readings of Margaret Atwood's *Cat's Eye*, Jamaica Kincaid's *Lucy*, Toni Morrison's *Beloved*, and Christa Wolf's *Patterns of Childhood*, that the feminist fiction of the eighties distinguishes itself from ahistorical elaborations of subjectivity in postmodern texts and from the ahistorical psychoanalytic constructions of women's identity in the feminist fiction and theory of the seventies. The notion of "the daughter" is more than a kinship term, and the daughter's memory challenges objective representation of history and subjectivity. In these works, memory serves as a point connecting history and subjectivity and as the means of confronting the past

to see what is concealed.

Shattuck, Sandra Dickinson. "Personal and Political Histories: The Hard Work of Remembering in Paule Marshall's 'The Chosen Place, the Timeless People' and Christa Wolf's 'Kindheitsmuster.'" *DAI* 49.7 (1989): 1794A.

offers a feminist investigation of the presentation of memory in *The Chosen Place, the Timeless People* and *Kindheitsmuster*. The former novel concerns the history of slavery and the latter concerns the history of fascism. Following the feminist claim that the personal is political, Shattuck argues that memory in both novels works along personal and political lines, which are inextricably linked and keep informing and reshaping each other. Memory, central to literature and history, is an activity that continually transforms pasts and presents and therefore it could become a tool of resistance.

Smith, Christa M. "'Palaontologe werden': Politics, Narrative, and the Construction of Female Subjectivity in the German Novel of the 1970s." *DAI* 56.5 (1995): 1803A. *DAI* No.: DA9528912. Degree granting institution: Princeton U, 1995.

explores how Ingeborg Bachmann's *Malina*, Christa Wolf's *Kindheitsmuster*, and Uwe Johnson's *Jahrestage* reassess the relationship of politics and art, and redefine the concepts of politics and subjectivity. By revealing the permeation of everyday life and of subjectivity by the political, these novels emphasize politics' oppression of individuals. Each narrator presents experiences of conflict with politics, and by recognizing the political's penetration into subjectivity, each also finds it possible to construct a politicized yet resilient subjectivity, fragmented and oppressed but not destroyed by politics.

7. Annotated Bibliography of Virginia Woolf's *To The Lighthouse*

Journal Articles

Adams, Kate. "Root and Branch: Mrs. Ramsay and Lily Briscoe in *To the Lighthouse*." *San Jose Studies* 9.2 (1983): 93-109.

Allen, William Rodney. "Woolf's *To the Lighthouse*." *Explicator* 47.3 (1989): 37-38.

Focuses on the act of cutting in Chapter 6 of the final section of *To the Lighthouse*, that is,. Allen claims that cutting is an

important symbol and illuminates the father-children relation of James and Cam with their father. Besides, Allen demonstrates that as a comment on the human need to order reality through art, chapter 6 is also related to Lily.

Ansari, A. A. "Structure of Correspondences in *To The Lighthouse*." *The Aligarh Journal of English Studies* 7.2 (1982): 248-252.

Asher, Evelyn Westermann. "The Fragility of the Self in Virginia Woolf's *To the Lighthouse* and Christa Wolf's *Nachdenken uber Christa T.*" *Neohelicon: Acta Comparationis Litterarum Universarum* 19.1 (1992): 219-47.

Barr, Tina. "Divine Politics: Virginia Woolf's Journey toward Eleusis in *To the Lighthouse*." *Boundary-2: An International Journal of Literature and Culture* 20.1(1993): 125-45.

Discusses the way Woolf turns the modernist "mythical method" to personal and feminist purposes in *To the Lighthouse*. Among the parallels between character and mythic figure, Barr identifies Mrs. Ramsay with Demeter with reference to the correspondence between Woolf's description and the celebration of the Grater Mysteries at Eleusis. Also, Lily Briscoe is identified with Persephone, but significantly Woolf works on the reversal of the roles since at the end Lily is identified with Demeter, a mother to art and Mrs. Ramsay is invoked as the daughter, Persephone. Barr claims that Woolf's appropriation of the myth not only enacts women's self-determination and self-empowerment but also transforms her own family conflict into mythic arena and thus achieves what Kristeva calls "sublimatory solution" to inner crises. Barr stresses that Woolf's use of the mythical method examines the mother-daughter relation from a woman's point of view and provides a conception of the literary subject which is plural.

Barzilai, Shuli. "The Politics of Quotation in *To the Lighthouse*: Mrs. Woolf Resites Mr. Tennyson and Mr. Cowper." *Literature and Psychology* 41.3 (1995): 22-43.

Examines the functions of reiterative quotations in *To the Lighthouse* in terms of biographical and sociocultural circumstances. Drawing on Freud's theory on daydreams, Barzilai suggests that Mr. Ramsay's citation of Tennyson's and Cowper's poems reflects his self-indulgence in phantasies which contrast with actuality. Furthermore, Barzilai argues that for the narrator and the author, the play of quotation communicates an ethics of social and familial responsibility in a satiric, humorous way. According to Barzilai,

Woolf not only cites but also subverts Tennyson's poem in order to call into question the male-dominated militarism and the Victorian institutional values. Besides, Barzilai points out the difference between Mr. and Mrs. Ramsay in reading.

Bassoff, Bruce. "Tables in Trees: Realism in *To the Lighthouse*." *Studies in the Novel* 16.4 (1984): 424-434.

Defines *To the Lighthouse* as a realist novel about psychological states of desire, dependency and conflict. Bassoff argues that the crucial problem of realism is "the relation between subject and mediator the Other who mediates our relation to the world" (425). Bassoff further discusses the relations between the characters in terms of influence, difference and desire. According to Bassoff, Woolf's characters demand from the Other the wanted prestige, the desired gaze and the stability, and however, the relationships between subject and the Other is inevitably perplexing and underlined by hostility. Bassoff's conclusion that to see truly is to see the world as it is colored by others demonstrates clearly the relationships between subject and mediator, the Other.

Bate, Jonathan. "Arcadia and Armageddon: Three English Novelists and the First World War." *Etudes Anglaises* 39.2 (1986): 151-162.

Beeman, Robin. "Reading a Voice." *Virginia Woolf Miscellany* 39 (1992): 7.

Beer, Gillian. "Hume, Stephen, and Elegy in *To the Lighthouse*." *Essays in Criticism* 34.1 (1984): 33-55.

Bell, Ilona. "'Haunted by Great Ghosts': Virginia Woolf and *To the Lighthouse*." *Biography* 9.2 (1986): 150-175.

Bell, Quentin. "The Biographer, the Critic, and the Lighthouse." *Ariel* 2.1 (1971): 94-101.

Boren, Lynda S. "The Performing Self: Psychodrama in Austen, James and Woolf." *The Centennial Review* 30.1 (1986): 1-24.

Explores Jane Austen's *Persuasion*, Henry James's *The Turn of the Screw*, and Virginia Woolf's *To the Lighthouse*. Boren suggests that the three authors employ dramatic conventions, devices and audience manipulation in their portrayal of self. Boren finds that all of the works are concerned with life as drama and with the intermingling of woman's condition and artistic creativity. Boren shows that each character in *To the Lighthouse* is performing, seeking attention, and

attempting to define self.

Boyd, Elizabeth F. "'Luriana, Lurilee'" *Notes and Queries* 10 (1963): 380-381.

Brett, Sally Alexander. "No, Mrs. Ramsay: Feminist Dilemma in *To the Lighthouse*." *Ball State University Forum* 19.1 (1978): 48-56.

Brivic, Sheldon. "Love as Destruction in Woolf's *To the Lighthouse*." *Mosaic* 27.3 (1994): 65-85.

Discusses the destructive effect of love on oneself and the other in *To the Lighthouse*. Brivic finds that Woolf also explores the unfairness of gender and family systems, which contribute to the harmful effect of love. As Brivic puts it, the fact that masculine and feminine depend on the opposition each provides for the other leads to the paradoxical aspects of love. Brivic specifically analyses the relations of Mrs. Ramsay to other men and the mother-daughter relation to show how love can hurt others. Significantly, Brivic claims that the destructive tendencies of Mr. and Mrs. Ramsay's love are shaped by the gender stereotypes. Brivic shows that Woolf proposes an interaction between two opposing impulses, two genders within each individual.

Burling, William J. "Virginia Woolf's 'Lighthouse': An Allusion to Shelley's *Queen Mab*?" *English Language Notes* 22.2 (1984): 62-65. Suggests Woolf's appropriation of Shelley's image, the lighthouse, in *Queen Mab*. Burling emphasizes that Shelley is placed in the central position in Woolf's aesthetic views. Although Woolf renounces that the image of the lighthouse has special meanings, Burling contends that the lighthouse has a function in the design of the novel.

Burt, John. "Irreconcilable Habits of Thought in *A Room of One's Own* and *To the Lighthouse*." *ELH* 49.4 (1982): 889-907.

Questions the dissonance between form and content and focuses on *A Room of One's Own* and *To the Lighthouse* to examine the formal and ideological contradictions. Burt suggests that in *A Room of One's Own* the postwar and progressive arguments modify each other and thus two irreconcilable assessments of the past are juxtaposed. Similarly, in *To the Lighthouse* the opposing forces are manifest. Burt specifically demonstrates the discontinuities within the content and the form of *To the Lighthouse* and further defines Woolf's concept of androgyny as dual resistance.

Bush, Glen P. "Mrs. Ramsay as the Archetypal Guide in Virginia Woolf's

To the Lighthouse.” *Publications of the Mississippi Philological Association* (1988): 13-20.

Corner, Martin. “Mysticism and Atheism in *To the Lighthouse.*” *Studies in the Novel* 13.4 (1981): 408-423.

Discusses mysticism and atheism in *To the Lighthouse*. Corner defines two kinds of mystical experiences: “fusing” and “facing.” According to Corner, Mrs. Ramsay’s experience of the mystical unity with the world, the blending of the self and the object, belongs to the former kind, with which Woolf contends. On the other hand, Lily’s recognition and acceptance of the otherness of the world demonstrate Woolf’s view of the facing variety of mystical experience. As to atheism, Corner compares Tansley’s superficial atheism with Mr. Ramsay’s achieved atheism in the end of the novel, which parallels the facing variety of mysticism.

Corsa, Helen S. “*To the Lighthouse*: Death, Mourning, and Transfiguration.” *Literature and Psychology* 21 (1971): 115-31.

Applies the psychoanalytic approach to the process of mourning in *To the Lighthouse*. Corsa discerns that the novel moves at two levels; the level of the action shows the process of mourning the characters work through in the novel while the narrator’s voice reveals the primary process which has been reactivated by the action. Specifically, Corsa focuses on James Ramsay and Lily Briscoe, both of whom work through the mourning of Mrs. Ramsay’s death and along with the process comes the resolution of grief and the acceptance of loss. According to Corsa, James’s fantasy of the phallic mother and his castration anxiety are resolved as he arrives at the lighthouse. Lily must resolve the libidinal attachment to the lost mother and her desire of reincorporation in the mother so that she can be freed from the infantile fear of destroying and can transform the desire into her art object. Corsa explains that the real loss in the death of the beloved mother revives the primal loss, and both are worked through in the inner voyage. Corsa suggests that the characters’ resolution of mourning is also Woolf’s.

Crater, Theresa L. “Lily Briscoe’s Vision: The Articulation of Silence.” *Rocky Mountain-Review of Language and Literature* 50.2 (1996): 121-36.

Daugherty, Beth Rigel. “‘There She Sat’: The Power of the Feminist Imagination in *To the Lighthouse.*” *Twentieth Century Literature* 37.3 : (1991): 289-308.

Demonstrates the mother-daughter relationship in *To the Lighthouse*.

As Woolf has claimed to kill the Angel in the House, Daugherty brings the question how a female tradition can be developed as the female tradition is the Angel Woolf needed to kill. Daugherty argues that Woolf distinguishes the Angel from the mother clearly in *To the Lighthouse*. Specifically, the patriarchy imposes the interlocking Mary/Eve myths on women, who thus comply. Mrs. Ramsay is a good example of women's self-sacrifice in order to be the Angel in the House and be revered. However, Daugherty argues that killing the Angel is not a denial of women but an act to free mothers and daughters to be themselves, whose complexity is negated in the patriarchal society.

Dekoven, Marianne. "History As Suppressed Referent in Modernist Fiction." *ELH* 51.1 (1984): 137-152.

Dick, Susan. "The Restless Searcher: A Discussion of the Evolution of 'Time Passes' in *To the Lighthouse*." *English Studies in Canada* 5 (1979): 311-29.

Compares three versions of "Time Passes" in *To the Lighthouse*. Dick points out the additional and revised parts in the final published version. Especially, as Dick suggests, the addition of the bracketed facts reinforces the tension between the perception of beauty and values in life and the antithetical conviction of a destructive element underlying every achievement. Also, Dick focuses on the revision of the figure of the restless searcher in the final version of "Time Passes." Dick claims that this revision sheds light on the process of Woolf's as well as the characters' search for self-integration, the existence of the soul. Given that the restless searcher is less prominent and treated more obliquely in the final version than in earlier ones, Dick argues that the recognition of nature's indifference to human quest and the tension between order and fragmentation are foregrounded in the final version.

Donaldson, Sandra M. "Where Does Q Leave Mr. Ramsay?" *Tulsa Studies in Women's Literature* 11.2 (1992): 329-36.

Makes use of the notation system in the syllogism to explore Mr. Ramsay's dilemma in *To the Lighthouse*. Donaldson suggests that Mr. Ramsay's speculation on the symbolic logic reveals his being overwhelmed by mortality. Observing that Lily's resolution of her dilemma is to take the whole all together, Donaldson considers that it might help Mr. Ramsay escape the prison by "mixing mathematical and alphabetical discourses into an inclusive, non-hierarchical, non-linear metaphor" (333).

Doron, Edit. "Point of View as a Factor of Content." *Cornell Working Papers in Linguistics* 10 (1991): 51-64.

Doyle, Laura. "'These Emotions of the Body': Intercorporeal Narrative in *To the Lighthouse*." *Twentieth Century Literature* 40.1 (1994): 42-71. Applies Maurice Merleau-Ponty's phenomenological concept to Woolf's *To the Lighthouse*. Doyle indicates that the point of intersection between Woolf and Merleau-Ponty is their attention to the palpable and their recognition of the inanimate and nonhuman phenomena as alternative grounds of human narrative and temporality. According to Doyle, for Merleau-Ponty the visible and the invisible intertwine, so do the emptiness and fullness for Woolf in *To the Lighthouse*. Doyle further remarks that such intertwining generates the 'emotions of the body.' Specifically, Doyle uses Merleau-Ponty's concept of intercorporeality to analyze Woolf's novel, especially its thematic and structural levels at which Woolf's politically situated intercorporeality unfolds.

Emery, Mary Lou. "'Robbed of Meaning': The Work at the Center of 'To the Lighthouse'" *MFS* 38.1 (1992): 217-34. Applies the concept of Mikhail Bakhtin's dialogism to *To the Lighthouse*. Emery claims that dialogically *To the Lighthouse* provides a critique of English colonialist patriarchy and also repeats colonialist assumptions about "Englishwomen." Specifically, the hierarchical opposition of masculine/feminine is reversed in Part One where the masculine sphere of activity is removed. While the making of women is questioned, Emery claims that the construction of a Modern Woman requires another Other. Indeed, as Emery suggests, Mrs. McNab and Mrs. Bast figure the colonized women, where the feminine Otherness is projected. Moreover, Emery also discerns the indeterminacy in Mrs. McNab who absorbs the opposing gender qualities. Further, Emery relates Havelock Ellis's and Edward Carpenter's sexology to the making of a Modern Woman and suggests that Mrs. McNab protects Lily Briscoe from the sexological stigma. Though the alliance between Lily Briscoe and Mrs. McNab, the colonized woman, is suggested in the novel, Emery finds it suppressed eventually and suggests that Mrs. McNab's voice is deprived of the meaning in the process of subject-positioning. Emery concludes that Mrs. McNab "works structurally at the center of the novel to reposition an ideological dichotomy of private and public" so that a new female subject can be constructed (233).

Ender, Evelyne. "Feminist Criticism in a Double Mirror: Reading Charlotte Bronte and Virginia Woolf." *Compar(a)ison: An International Journal*

of Comparative Literature 1 (1993): 83-106.

Deals with the meaning of sexual difference reflected in the act of reading, writing and criticizing. Particularly, Ender focuses on Lucy's encounter with the picture of Cleopatra in Charlotte Brontë's *Villette* and Lily Briscoe's attempt to paint in Virginia Woolf's *To the Lighthouse*. The former is the image of a woman reading her self in a painting and the later is the image of the woman painter writing into the painting the figure of a lost mother, and above all Ender, as a woman reader and critic, uses the mirroring of both texts to decipher and create the conditions of femininity in the act of reading and writing. Ender claims that Lucy breaks out of her position as an object of men's reading-viewing to become a reading subject on her own terms, while in the modernist era the question of women's creativity and ability to generate representations has been foregrounded in *To the Lighthouse*. As Ender explicates, Lily's painting presents aesthetic as well as affective dimensions of creation and offers a likeness to the critic's text.

Ferguson, John. "A Sea Change: Thomas De Quincey and Mr. Carmichael in *To the Lighthouse*." *Journal of Modern Literature* 14.1 (1987): 45-63. Examines the connection between Mr. Carmichael and Thomas De Quincey in *To the Lighthouse* and explains why Mr. Carmichael is important to both Lily and Woolf. Ferguson points out the parallels between the depiction of Mr. Carmichael and De Quincey's life and character and suggests that Woolf's reading of De Quincey's work and her appraisal of his prose style confirm the transformation of De Quincey into Mr. Carmichael. As De Quincey becomes a prose model for Woolf, so Mr. Carmichael is an ally at the moment of Lily's vision. Also, Ferguson analyzes the sea metaphors by which Woolf represents Mr. Carmichael. In his analysis, Ferguson claims that Woolf transforms not only De Quincey's opium-maddened visionary but also her own inner ocean of depression into Mr. Carmichael, who plays a significant part in Lily's artistic accomplishment. Thus, as opium-addiction provides De Quincey with the access to dreams, poetry and alternative senses of time and space, so Woolf's depression becomes the source of her art. Ferguson concludes that Woolf's relationship with De Quincey is personal and profound and suggests a psychological kinship between them as an artist.

Fleishman, Avrom. "'To Return to St. Ives': Woolf's Autobiographical Writings." *ELH* 48.3 (1981): 606-618. Examines Woolf's autobiographical writings in her artistic creation. Fleishman suggests that the return of Woolf's childhood memories is apparent in her fiction, especially in *To the Lighthouse*. Fleishman

points out the autobiographical elements in *To the Lighthouse*, despite the historical and geographical shifts. Importantly, in writing *To the Lighthouse* Woolf succeeds in allaying her haunting ghosts and transforming them into esthetic objects. Also, as Fleishman indicates, Woolf's memoirs not only serve as a series of footnotes to her fiction but also explain the significance of the past, which backs present life for Woolf. However, it seems to Fleishman that Woolf's autobiographical writings pose a danger of joining with the ghosts after raising them.

Flint, Kate. "Virginia Woolf and the General Strike." *Essays in Criticism* 36.4 (1986): 319-334.

Discusses how Virginia Woolf responded to the General Strike which took place in the middle of Woolf's writing of *To the Lighthouse*. Referring to Woolf's diary, Flint points out Woolf's ambivalent attitudes toward the Strike; while being fascinated by the Strike's novelty and excitement, Woolf also reveals her disquiet about disturbance. Flint believes that Woolf's anxiety is rooted in her repulsion from confronting with the working classes en masse. Further, Flint claims that the issue of reestablishment of social order is the pivotal point to draw links between "Time Passes" and the General Strike. Specifically, Lily Briscoe's artistic question, which is also Woolf's, is that of unity, of the relationships of parts to the whole. Flint also indicates the images of violent destruction in this section. However, Flint affirms female efforts to counter the patriarchal destructive force and the dangers of impersonality. Flint contends that class positions are re-affirmed at the end. Flint concludes that the fear of losing a sense of structure, the search for unity is central to the novel.

Fokkema, Douwe W. "An Interpretation of *To the Lighthouse*: With Reference to the Code of Modernism." *PTL: A Journal for Descriptive Poetics and Theory* 4 (1979): 475-500.

France, Peter. "The Commerce of the Self." *Comparative Criticism* 12 (1990): 39-56.

Fromm, Harold. "*To the Lighthouse*: Music and Sympathy." *English Miscellany: A Symposium of History, Literature and the Arts* 19 (1968): 181-195.

Gliserman, Martin. "Virginia Woolf's *To the Lighthouse*: Syntax and the Female Center." *American Imago* 40.1 (1983): 51-101.
Analyzes the formal pattern of *To the Lighthouse*, which provides the

text with an aesthetic cohesiveness and is rooted in Woolf's way of perceiving and her traumatic experiences. Gliserman suggests that the thematic motif of the novel is concerned with the relationship of the center to the frame. Further, Gliserman indicates four pattern variants: the female and male models of behavior, the structure of the novel and the structure of Lily's painting. Gliserman's analysis shows that Mrs. Ramsay figures as the emotional center to nurture, protect and unify. In contrast to Mrs. Ramsay's female center is the male center represented by Mr. Ramsay, who intrudes, shatters, explodes and castrates. Also, Lily's relations to the male and female centers are explored. Particularly, Lily's painting resolves the female-male conflicts and succeeds in uniting the father/male and the mother/female in terms of the aesthetic and through the medium of her own consciousness. Typically, the middle section "Time Passes" also addresses the ambiguity of the center; specifically, in the center the threatening negativity and the hopeful rebirth are juxtaposed. Moreover, with reference to Woolf's autobiographical writings, *Moments of Being*, Gliserman finds that the sexual abuse contributes to Woolf's sense of self-hatred, sexual repudiation, and the division of mind and body. Gliserman points out that the image of Woolf's mother as the center, and Woolf's sense of her as dominant and omnipresent but inaccessible, are transformed into the work of art. Through reading and writing, Woolf experiences the symbiotic merging between herself and language, instead of the desired but threatening merging with the mother.

Greenwald, Elissa. "Casting off from 'The Castaway': *To the Lighthouse* as Prose Elegy." *Genre* 19.1(1986): 37-57.

Defines *To the Lighthouse* as a prose elegy. Greenwald suggests that Woolf incorporates lyric into a narrative by revising Cowper's poem 'The Castaway.' With reference to the tradition of elegy and the function of mourning, Greenwald finds Copwer's poem fail to fulfill the mourning process and instead of reconnecting to the world, the poet is submerged in despair, hopelessness and even madness. Greenwald argues that Woolf's *To the Lighthouse* transforms Cowper's lyrical mourning into narrative elegy in two ways: one is that Woolf seeks to have a vision rather than no hope, and the other is that Woolf provides an impersonal, communal voice, especially in 'Time Passes' section. Significantly, Greenwald states that Woolfs technique is to "fracture moments of vision into multiple points of view and use multiplicity to compose a shared vision" (43). Further, Greenwald sees the three-part structure of Woolf's novel as echoing the turns of elegy and of the process of mourning. Also, Greenwald claims that by incorporating poetry Woolf not only escapes melancholy

but also transforms the novel.

Guth, Deborah. "Virginia Woolf: Myth and *To the Lighthouse*." *College Literature* 11.3 (1984): 233-249.

Focuses on the theme of quest in *To the Lighthouse*. Guth examines two visions of life lived out respectively by Mr. and Mrs. Ramsay. With different visions, Mr. and Mrs. Ramsay conceive different meanings of the light and the lighthouse and embark on different quests. Guth compares these two modes of quest. Specifically, Guth considers that Mrs. Ramsay's quest is a flight from the bounds of life to a quasi-mythical form of being, which is a state of beauty, peace and unity. However, Mr. Ramsay takes a reverse journey to return back to the real world, where the truth resides. Also, Guth suggests that Lily Briscoe is divided between the two visions of life. Guth relates the two quests to the fundamental human existence.

Handley, William R. "The Housemaid and the Kitchen Table: Incorporating the Frame in *To the Lighthouse*." *Twentieth Century Literature* 40.1 (1994): 15-41.

Explores the philosophical problem of the thing itself and the problem of frame in *To the Lighthouse*. Mr. Ramsay's subject-object philosophy is involved in the incorporating operation of the frame which cannot do without the inherent exclusion. Handley suggests that Woolf aims to deconstruct traditional, naturalized and universalized determining frames and draws out the failure of the frame's supposed transcendentalism. However, Handley finds that Woolf's critique is also trapped in the limits of framing, as the working-class women are excluded from her portrait of Victorian domestic life. Thus, Handley claims that *To the Lighthouse* frames the act of framing by distinguishing between the portrait and the act or process of portraiture to reflect the frame's artful violence.

Harrington, Henry R. "The Central Line down the Middle of *To the Lighthouse*." *Contemporary Literature* 21 (1980): 363-82.

Focuses on the central line in Lily's painting, which is the lighthouse, in *To the Lighthouse*. Harrington discusses how Lily arranges the placement of the details and solves the problem of the empty center in her painting. Harrington considers Lily's technique to be the superimposition of a second point of view on the first own. Harrington thinks that Lily's solution attains what Roger Fry calls the sense of "successive unity," which can arouse our emotions better than the abandoned balance. Further, Harrington relates Lily's technique to post-impressionism which Roger Fry advocates, that is, to renounce the appearances and illusionist conventions. Also,

according to Harrington, the central section, "Time Passes," which functions to unify other parts and at the same time violates the narrative conventions, has the same significance. Harrington provides an analysis of Vanessa Bell's paintings, which parallels Woolf's artistic progress.

Haule, James M. and C. Mauron, tr. "'Le Temps passe' and the Original Typescript: An Early Version of the 'Time Passes' Section of *To the Lighthouse*." *Twentieth Century Literature* 29.3 (1983): 267-311.

Hawthorne, Melanie C. "*To the Lighthouse*: Fictions of Masculine Identity in Rachilde's *La Tour d'Amour*." *L'Esprit Createur* 32.4 (1992): 41-51.

Heilbrun, Carolyn G. "*To the Lighthouse*: The New Story of Mother and Daughter." *ADE Bulletin* 87 (1987): 12-14.

Henke, Suzette. "Virginia Woolf's *To the Lighthouse*: In Defense of the Woman Artist." *Virginia Woolf Quarterly* 2 (1980 or 1975): 39-47.

Hennely, Mark M. "Romantic Symbol and Psyche in *To the Lighthouse*." *Journal of Evolutionary Psychology* 4.3-4 (1983): 145-162.

Hoffman, Anne Golomb. "Demeter and Poseidon: Fusion and Distance in *To the Lighthouse*." *Studies in the Novel* 16.2 (1984): 182-196.
Focuses on Mrs. Ramsay and Mr. Carmichael, who are respectively identified with two pagan deities, Demeter and Poseidon. According to Hoffman, Mrs. Ramsay represents a principle of fusion while Mr. Carmichael represents the capacity for separateness and detachment. Hoffman explores Lily's struggle between the two. Also, Hoffman investigates the mother-daughter relation through the Demeter-Persephone myth. Significantly, Hoffman outlines the network of mother-daughter relations, that is, Woolf/mother gives birth to Lily/daughter, who achieves a vision of Mrs. Ramsay/mother; the artistic revision is an aesthetic re-creation of the lost mother for Woolf/daughter. Besides, Hoffman discusses the reading process, in which one's self is transcended but not lost.

Hoffmann, A. C. "Subject and Object and the Nature of Reality: The Dialectic of *To The Lighthouse*." *Texas Studies in Literature and Language* 13 (1972): 691-703.

Humma, John B. "'Time Passes' in *To the Lighthouse*; 'Governor Pyncheon' in *The House of the Seven Gables*." *Ball State University Forum* 20.3

(1979): 54-59.

Ingersoll, Earl G. "Woolf's *To the Lighthouse*." *Explicator* 50.2 (1992): 93-96.

Discusses the mistake in the section "The Window" of *To the Lighthouse*, in which Mrs. Ramsay misrecognizes the Swiss girl servant, Marie, as Marthe. Ingersoll suggests that the mistake is probably Woolf's and reflects Woolf's relation with servants whose names are often blurred. Also, Ingersoll mentions what the failure to note the discrepancy implies.

---. "Images of the Family in Modernist Fiction." *English Language Notes* 26.2 (1988): 60-64.

Addresses the shared qualities of James Joyce's *Ulysses*, Virginia Woolf's *To the Lighthouse* and D. H. Lawrence's *The Rainbow*, particularly the role of the institution of the family in their fiction. Focusing on *To the Lighthouse*, Ingersoll points out Lily Briscoe's ambivalent attitudes toward Mrs. Ramsay, that is, love as well as revolt against her motherliness. Ingersoll also suggests that *To the Lighthouse* is modeled on Woolf's family and Woolf casts herself in Lily Briscoe's role.

Jackson, Bev. "'A Vicious and Corrupt Word': Feminism and Virginia Woolf." *Dutch Quarterly Review of Anglo American Letters* 17.4 (1987): 249-261.

Knox-Shaw, Peter. "*To the Lighthouse*: The Novel as Elegy." *English Studies in Africa: A Journal of the Humanities* 29.1 (1986): 31-52.

Kochersperger, Reba. "Woolf's *To the Lighthouse*." *Explicator* 52.4 (1994): 229-30.

Explores the meaning of the novel's title *To the Lighthouse*, which accommodates the complex development of Woolf's themes. Kochersperger suggests that two perspectives of the lighthouse are juxtaposed and support each other. Specifically, according to Kochersperger, for James there is a shift of the title's meaning from the external to internal; however, both meanings are present in the first section. Further, Kochersperger mentions the dual nature of the lighthouse.

Kubasak, Sharon. "Doing the Limbo with Woolf and Nin: On Writer's Block." *The Centennial Review* 32.4 (1988): 372-387.

Explores the cause and significance of the writer's block and examines Virginia Woolf's and Anais Nin's experiences. Referring to Woolf's

and Nin's journals, Kubasak discerns the occurrence of emotional atrophy and the paralysis of feelings. From both writers' experiences, Kubasak points out the solution, detachment from the world. Also, Kubasak analyzes Lily Briscoe's confrontation with the block and Mrs. Ramsay's experience of the state of darkness in *To the Lighthouse*. Kubasak emphasizes that the writer's block evokes a space which either tantalizes and consumes the writer or enables her to face herself.

Kuhlmann, Deborah. "Virginia Woolf's Cyclical Dialectics." *Conference of College Teachers of English Studies* 52 (1987): 55-60.

Kunat, John. "The Function of Augustus Carmichael in Virginia Woolf's *To the Lighthouse*." *Xanadu: A Literary Journal* 13 (1990): 48-59. Discusses the function of Augustus Carmichael in *To the Lighthouse*. Kunat suggests that Mr. Carmichael not only serves to connect the three sections of the novel but also has an important function in the initiation and completion of Mrs. Ramsay's moment and Lily's vision. Kunat points out the ambiguous nature of Mrs. Ramsay's relationship with Mr. Carmichael. Despite Mr. Carmichael's indifference and Mrs. Ramsay's distrust and uncertainty at the beginning of the novel, these are transformed into a respect for Mr. Carmichael's independence and Mrs. Ramsay achieves a union with Mr. Carmichael by sharing the order of a fruit arrangement at the dinner scene. Also, Kunat claims that Mr. Carmichael confirms Lily's vision. As Mr. Carmichael functions as an axis of time through which the present is transformed into the past, Lily's painting, a recreation out of memory, is made possible.

Lassen, Henrik. "Drawing the Line in *To the Lighthouse*: A Survey of Critical Visions." *Angles on the English Speaking World* 4 (1990): 35-57.

Provides a survey of critical readings of *To the Lighthouse* with focus on the key figures of the painting, the final line and the vision. Mainly, Lassen explores the critical angles involved in Deconstruction and the emerging Neo-Romantic movement. Lassen points out the deconstructive reading of the final passage of *To the Lighthouse*. Juxtaposed with deconstruction is Bloom's belief that the reader envisions meaning in a composed text, the Neo-Romantic movement which is prepared to acknowledge the existence of a higher form of meaning, irrational or mystical suprarational meaning. Lassen turns to the modern natural science, the theory of the new Chaos school; as Lassen claims, though the rational approach leads to the inevitable conclusion that no meaning, no "truth" exists, it

is time to start searching for a higher truth in the realm of the irrational.

Lavin, J. A. "The First Editions of Virginia Woolf's *To The Lighthouse*." *Proof: Yearbook of American Bibliographical and Textual Studies* 2 (1972): 185-211.

Levy, Eric P. "Woolf's Metaphysics of Tragic Vision in *To the Lighthouse*." *Philological Quarterly* 75.1 (1996): 109-32.

States that *To the Lighthouse* portrays the journey toward tragic vision, in which the perceiving subject realizes the transience of the perceived object and time tends to efface the structures that personal stability relies on. Levy explores the opposition between "ordinary experience" and "ecstasy" which presupposes the opposition between the tragic vision and mirror vision. Further, Levy discusses Lily's, Mrs. Ramsay's and Mr. Ramsay's experiences of the passage from mirror vision to the tragic vision, which implies a psychological awakening. That is the awareness of unintelligible mutability, and recognition of the mutability as the medium in which the immutable meaning abides. Given that the union of the momentary and the permanent, chaos and shape, flux and stability, is the paradox of Woolf's tragic vision, Levy further explicates the relation between matter and form in the Thomistic and Aristotelian metaphysics of substance to explain the relation between the flux of time and the Woolfian moments of tragic visions. Moreover, Levy considers that memory enables a staged ascent toward the sublimity of tragic vision and points out a dialectic which unfolds through the stages. Levy concludes with Santayana's description of the sublime, which applies precisely to the moments of tragic vision in *To the Lighthouse*.

Lidoff, Joan. "Virginia Woolf's Feminine Sentence: The Mother-Daughter World of *To the Lighthouse*." *Literature and Psychology* 32.3 (1986): 43-59.

Explores the female sense of fusion and the lack of separation, boundaries, or division which are derived from the early symbiotic mother-infant relation. According to Chodorow's psychology, daughters never achieve the complete separation from mothers, which leads to women's fluid conceptions of ego boundaries and fluid relationships between self and other. Lidoff finds that in Woolf's *To the Lighthouse* is an elegy about the loss of the mother-daughter fusion and the maternal presence. Since for Woolf, the maternal loss implies the annihilation of self, Lidoff emphasizes that Lily revises the mother figure and redefines the male and the female in the mourning process in order to maintain a separate but connected

relationship with the mother. Lidoff also analyzes the way the language of *To the Lighthouse* recaptures the preverbal state of wordless communication. Moreover, as the triangle and the mirror are repeated as images of the displaced mother, themes and structures, Lidoff suggests that repetition also becomes a motif of the novel.

Lilienfeld, Jane. "'The Deceptiveness of Beauty': Mother Love and Mother Hate in *To the Lighthouse*." *Twentieth Century Literature* 23 (1977): 345-76.

Focuses on the mother-daughter relationship between Mrs. Ramsay and Lily Briscoe in *To the Lighthouse*. Lilienfeld discusses Lily's ambivalent feelings for Mrs. Ramsay, that is, the desire to fuse herself with the mother and the will to separate herself from the mother. Specifically, Lilienfeld explicates how Lily's emotional vision renders the archetypal view of Mrs. Ramsay as the simultaneously Great and Terrible Mother. Further, Lilienfeld deals with Lily's mourning process, which enables her to be freed from the need for the archetypal essence of the Mother. As Lilienfeld suggests, the process is also an initiation into womanhood and then Lily can explore different modes of being and different relationship with men from Mrs. Ramsay.

Lund, Roger D. "We Perished Each Alone: 'The Castaway' and *To the Lighthouse*." *Journal of Modern Literature* 16.1 (1989): 75-92.

Points out the significance of William Cowper's character and his poem "The Castaway" as the central leitmotif of *To the Lighthouse*. Lund finds that the characterization of Mr. Ramsay combines Copwer's and Leslie Stephen's character. Also, Lund indicates Copwer's influence on Woolf's imagination such as the imagery of water and drowning and the fear of pain and failure throughout the novel, although "We perished each alone" is recited only in Part Three. Further, Lund argues Mr. Ramsay's recitation contributes to the spiritual transformation by which the harmony among Cam, James and Mr. Ramsay is achieved.

Marder, Herbert. "Beyond the Lighthouse: The Years." *Bucknell Review: A Scholarly Journal of Letters, Arts and Science* 15.1 (1967): 61-70.

Martin, Bill. "*To the Lighthouse* and the Feminist Path to Postmodernity." *Philosophy and Literature* 13.2 (1989): 307-315.

Claims that *To the Lighthouse* contributes to the understanding of the affinity between feminism and postmodernism. Martin finds that Woolf not only decenters but also reconstitutes the subject so that

Woolf's writing is both postmodern and feminist. Given the shared concerns, Martin suggests that postmodernism is a cultural and social atmosphere in which feminism can flourish. Specifically, Martin discusses Woolf's development of the two themes: the deconstruction of grand narratives and the decentering/reconstitution of the self in *To the Lighthouse*. Martin points out the postmodern feminist achievement of the novel: the subversion of philosophy, the spoiled voice of philosophy and the plurality of narratives without Truth. Also, Martin suggests that the pattern and the subject of mothering/sistering/daughtering takes the place of that of fathering.

Matro, Thomas G. "Only Relations: Vision and Achievement in *To the Lighthouse*." *PMLA* 99.2 (1984): 212-224.

Explores the influence of Roger Fry's aesthetic on *To the Lighthouse*. Matro suggests that the corresponding structures of the novel and Lily's painting reflects Fry's formalist and postimpressionist aesthetic principle. Thus Matro uses Fry's aesthetic to explain and interpret Woolf's artistic aims and accomplishment. According to Matro, Fry's principles of unity and design put emphasis on the relations among elements. Lily's established aesthetic relations are unlike the desired unity, oneness. However, Matro finds that the aesthetic relations is identical with the human relationships Lily experiences. In other words, the aesthetic techniques of juxtaposition and contrast and the emphasis on relations accurately reflect the pattern of relationships among the characters. Indeed, Matro claims that Lily relinquishes the unity of the whole for her painting as well as the oneness she desires with Mrs. Ramsay.

May, Keith M. "The Symbol of Painting in Virginia Woolf's *To the Lighthouse*." *A Review of English Literature* 8.2 (1967): 91-98.

McCombie, Frank. "Flounders in *To the Lighthouse*." *Notes and Queries* 38.3 (1991): 343-45.

Discusses the relation of Cam to her father, Mr. Ramsay. McCombie points out Cam's ambivalent feelings for her father, the need for protection and the resentment. McCombie also finds that Cam's submission to her father's tyranny parallels the silencing of Virginia Woolf and her sister after being sexually abused. McCombie further explores the significance of the recurring word 'flounder' to Cam and suggests that the fish is the objective correlative of Cam and of Woolf.

McLaughlin, Thomas M. "Fiction and Interpretation in Virginia Woolf."

Essays in Literature 8.2 (1981): 173-187.

Explores the problem of knowing and interpretation in Woolf's criticism and fiction. McLaughlin suggests that Woolf's works are concerned about the movement from text to personal presence, trying to interpret the external signs that might lead to knowledge of the hidden essence. McLaughlin draws on Woolf's criticism on Turgenev to recapitulate the process of interpretation. Woolf's criticism demonstrates that given the awareness of the gap between the critic and the authorial presence, interpretation is an act of fiction, not a way of knowing but a way of expressing the desire to know. Besides, McLaughlin finds that Woolf's fiction enacts the process of interpretation and reveals the impasse of interpretation. McLaughlin further analyzes the interpretive activity undertaken by the characters in *To the Lighthouse*. McLaughlin draws attention to the narrator who eludes the process of interpretation and embodies the impossibility, perfect knowledge and perfect certainty. However, McLaughlin stresses that granting the narrator a personality, Woolf foregrounds the device of the narrator as construct and perfect knowledge is a fiction.

McLaurin, Allen. "A Note on Lily Briscoe's Painting in *To the Lighthouse*." *Notes and Queries* 26 (1979): 338-40.

Compares Lily Briscoe's painting in *To the Lighthouse* with Georges Seurat's "Gravelines," which helps to illuminate Lily's line in the center. Drawing on Seurat's painting, to which Woolf might allude, McCombie suggests that the ambiguous shape in Lily's picture is symbolically and visually a fusion of the lighthouse and Mrs. Ramsay. Also, the uncertainty affirms that Lily's final line is more than the lighthouse.

Melia, Margaret E. "Portrait of an Artist as a Mature Woman: A Study of Virginia Woolf's Androgynous Aesthetics in *To the Lighthouse*." *Emporia State Research Studies* 37.1 (1988): 5-17.

Murphy, Joseph C. "Shadows on the Rock and *To the Lighthouse*: A Bakhtinian Perspective." *Willa Cather Pioneer Memorial Newsletter* 31.3 (1987): 31-37.

Neverow Turk, Vara. "'Mrs. Rayley Is Out, Sir': Re-Reading That Hole in Minta's Stocking." *Virginia Woolf Miscellany* 39 (1992): 9.

Nussbaum, Martha C. "The Window: Knowledge of Other Minds in Virginia Woolf's *To the Lighthouse*." *New Literary History* 26.4 (1995): 731-53.

Discusses the communication between individual beings in *To the Lighthouse*. Nussbaum deals with the problem of knowledge of other minds and indicates the possible obstacles to communication of inner world for the characters and other reasons for concealment. Also, Nussbaum examines Lily Briscoe's approach to the problem, which shifts from the demand to possess to the acknowledgment of its impossibility. Moreover, Nussbaum elaborates the relation of Mr. and Mrs. Ramsay, who allow each other concealment. Nussbaum finds that both Mr. and Mrs. Ramsay gain knowledge of each other not by unity with each other but by knowing another mind as other and by trusting each other.

Palls, Terry L. "The Miracle of the Ordinary: Literary Epiphany in Virginia Woolf and Clarice Lispector." *Luso Brazilian Review* 21.1 (1984): 63-78.

Parkes, Graham. "Imagining Reality in *To the Lighthouse*." *Philosophy and Literature* 6.1-2 (1982): 33-44.

Evaluates the philosophical achievement of *To the Lighthouse*. Parkes refutes the claims that Virginia Woolf is influenced by G. E. Moore's and Bertrand Russell's philosophies. Rejecting the view that Woolf's fiction embodies a Moorean realism, Parkes provides an insight into the experience of participation in phenomena, central to Woolf's fiction. Parkes puts emphasis on the nondifferentiation of subject and object, an unconscious identification with the surrounding world, the objective reality. Further, Parkes indicates the narrator's lack of omniscience and his/her perspective merging with those of the novel's characters. Also, Parkes stresses that the characterization in the novel is far from realist, but achieved from various perspectives.

McCabe, Carol. "Lighthouse Lore." *Early American Life* 22.4 (1991): 36-39, 78-79.

Pellan, Françoise. "Leslie Stephen and the Harvest Moon" *Virginia Woolf Miscellany* 33 (1989): 6-7.

Poster, Jem. "A Combination of Interest: Virginia Woolf's *To the Lighthouse*." *Critical Survey* 8.2 (1996): 210-15.

Pratt, Annis. "Sexual Imagery in *To the Lighthouse*: A New Feminist Approach." *Modern Fiction Studies* 18 (1972): 417-31.

Focuses on sexual imagery in *To the Lighthouse* and reevaluates the variety of critical responses. Specifically, Pratt analyses the

three sets of sexual images which portray a psycho-sexual adaptation forced on Mrs. Ramsay by her marriage and times, that is, the image of erection, the unfolding or flowering imagery, and the motion of plunging. Further, Pratt interprets the erection of Mrs. Ramsay as a quest into the innermost reaches of her psyche and considers the erection as an act of androgynous creativity. Applying Jungian archetypes, Pratt suggests that Mrs. Ramsay achieves integration when the self comes to terms with her phallic aspect. Pratt also analyzes the contrast between the exhaustive androgynousness of section 7 and the replenishing androgynousness of section 9 of "The Window."

Proudfit, Sharon W. "Lily Briscoe's Painting: A Key to Personal Relationships in *To the Lighthouse*." *Criticism* 13 (1971): 26-38. Examines the process of Lily's painting in terms of Post-Impressionism and Lily's relation to Mrs. Ramsay. Proudfit elaborates Fry's aesthetic theories, which is followed by Lily. Particularly, Fry's remarks that "the actual objects presented to the artist's vision are first deprived of all those specific characters" corresponds to the process of Lily's painting of Mrs. Ramsay. In other words, Mrs. Ramsay must become merely a part of the system of formal relations and Lily has to overcome Mrs. Ramsay's emotional dominance over her. In this way Lily resolves her ambivalent relation with Mrs. Ramsay as she finishes the painting.

Raina, M. L. "Novel as Aesthetic: An Aspect of *To The Lighthouse*." *The Aligarh Journal of English Studies* 7.2 (1982): 225-247.

Reynier, Christine. "'A Haunted House': Or, The Genesis of *To the Lighthouse*." *Journal of the Short Story in English* 14 (1990): 63-78. Provides a parallel reading of Woolf's short story "A Haunted House" and the second part of *To the Lighthouse*, "Time Passes." According to Reynier, the re-arrangements of past and present and the iterative and singulative narrative devices in "A Haunted House" are characteristic of *To the Lighthouse*. Also, the impersonal, anonymous narrative voice is similar to that of "A Haunted House." Reynier finds the two works share the same symbols and themes. Reynier suggests that these similarities mark not only Woolf's progression between 1921 and 1927 but also "A Haunted House" as the genesis of Woolf's masterpiece, *To the Lighthouse*.

Rudikoff, Sonya. "Woolf's Own Representations and What They May Tell Us." *Virginia Woolf Miscellany* 33 (1989): 4-5.

Sagiyama, Yoko. "A Study of *To the Lighthouse*." *Kwansei Gakuin University*

Annual Studies 17 (1968): 21-37.

Sharma, O. P. "Feminism as Aesthetic Vision and Transcendence: A Study of Virginia Woolf's *To the Lighthouse*." *Panjab University Research Bulletin (Arts)* 3.1 (1972): 1-8.

Spector, Judith A. "Defining a Sexual Aesthetic: A Portrait of the Artist as Sexual Antagonist." *Midwest Quarterly* 26.1 (1984): 81-94.
Explores the aesthetic systems of James Joyce and Virginia Woolf to define the elements that constitute a sexual aesthetic. Spector claims that in Joyce's works the hostility toward mother, the distinction between the mental and the physical, and the exclusion of physical involvement are remarkable. As to Woolf, Spector finds that the physical motherhood is never easily overcome. Lily Briscoe in *To the Lighthouse* demonstrates the dilemma between physical and intellectual procreation. Spector discerns that Woolf's aesthetic is feminine and, like Joyce's, without concerns for the opposite sex.

Spilka, Mark. "On Lily Briscoe's Borrowed Grief: A Psycho-Literary Speculation." *Criticism* 21 (1979): 1-33.

Provides an autobiographical reading of *To the Lighthouse* with regard to Woolf's psychology. Spilka recognizes that, although the Ramsay family is modeled on the Stephen family, some details are avoided, such as Julia Stephen's two marriages. Spilka relates the unbalanced relation of Mr. and Mrs. Ramsay to Woolf's parents' marriage. Correspondingly, Mr. Ramsay's dependence on Mrs. Ramsay reflects both Leslie Stephen's on her wife and Virginia Woolf's on her husband. Significantly, though Julia Stephen's first marriage is left out, Woolf portrays Mrs. Ramsay's silence and melancholy, which is based on Julia Stephen's. Moreover, Spilka suggests that Lily Briscoe's grief over Mrs. Ramsay's death figures as a release for Woolf's delayed grieving over her mother's death. Also, for Woolf as well as for Lily, the mother is the source of their creative energy and vision.

Steiger, Klaus P. "Der Romananfang von Virginia Woolfs *To the Lighthouse*." *Germanisch Romanische Monatsschrift* 23 (1973): 105-15.

Steinberg, Erwin R. "G. E. Moore's Table and Chair in *To the Lighthouse*." *Journal of Modern Literature* 15.1 (1988): 161-168.

Focuses on the allusion to G. E. Moore's philosophy and character. Steinberg contends that in her fiction Woolf does not adhere to or reflect any philosopher's ideas and that Woolf shows a lack of

interest in philosophy. Steinberg further considers the influence of G. E. Moore on Woolf's *To the Lighthouse* with reference to her *Moments of Being* and finds Woolf's struggle with Moore's ethics. Given that Mr. Ramsay's characterization and philosophy are inspired by Moore's, especially his notions about the nature and perception of nature, as well as by Leslie Stephen's, Steinberg suggests that both Leslie Stephen and Moore reflect the Victorian male stereotype.

Steinmann, Theo. "Virginia Woolf: *To the Lighthouse*. Die doppelte Funktion der Malerin." *Die Neueren Sprachen* 19 (1970): 537-47.

Stevenson, Randall and Jane Goldman. "'But What Elegy?': Modernist Reading and the Death of Mrs Ramsay." *Yearbook of English Studies* 26 (1996): 173-86.

Provides a discussion of *To the Lighthouse* in terms of elegy for the lost order and in terms of gender. Stevenson finds that the novel is divided between two forms of fiction; "The Window" is representative of the Edwardian age and its conventions, "The Lighthouse" the modernist age. Stevenson suggests that in this way *To the Lighthouse* is an elegy, a recognition of the death of the traditional novel, and a movement toward future possibilities. Further, Stevenson locates Mrs. Ramsay's death at the center of the text, which alerts readers to the transition between two sets of priorities, two literary periods. However, Goldman considers Lily Briscoe as the focal character in the novel and suggests that *To the Lighthouse* explores subjectivity in terms of gender. Specifically, Goldman claims that Mrs. Ramsay is an inspiration as well as an obstacle to Lily. Also, Goldman defines *To the Lighthouse* as a feminist elegy marking a transition from a patriarchal model of subjectivity to a collective one. Refuting Stevenson's reading of the novel as a hymn to the lost values and the ending as a refuge in aesthetics, Goldman stresses the novel is concerned about historical changes and the question of gender.

Stewart, Jack F. "Light in *To the Lighthouse*." *Twentieth Century Literature* 23 (1977): 377-89.

Explores the symbol of the Lighthouse in *To the Lighthouse*. Stewart suggests that light, the essence of the Lighthouse symbol, has different meanings in the three parts. Specifically, as Stewart puts it, in "The Window," light is the positive creative force of visionary consciousness; in "Time Passes," it is the negative counterpart of departed consciousness and in "The Lighthouse," it is the reanimation of consciousness which seeks integrity. Also, Stewart points out the identification between the Light and Mrs. Ramsay's being and the

dialectics between darkness and illumination. Also, the light brings mystical transcendence of time and existence.

---. "Color in *To the Lighthouse*." *Twentieth Century Literature* 31.4 (1985): 438-458.

Discusses the language of color which is integral to Woolf's design and vision in *To the Lighthouse* as she explores the interface of literature and painting. Stewart observes the associations between colors and characters, which are not tied to fixed symbolic meanings. Examining Woolf's use of blue, red, green and yellow, Stewart points out the patterns of reaction and integration which function in aesthetic and in characters' psychology. Stewart not only explicates the different meanings of colors in the novel but also discusses the relations between colors. According to Stewart, the integration of two extreme colors, red and blue, can be achieved by mingling the masculine and feminine components in a creative androgynous self. Also, Lily's painting seeks the integration of complementary colors, which reflects Woolf's intention in writing.

Strouse, Louise F. "Virginia Woolf: Her Voyage Back." *American Imago* 38.2 (1981): 185-203.

Demonstrates the connections between *To the Lighthouse* and Woolf's life as revealed in her diary, recollections of childhood and letters. Particularly, Strouse examines Woolf's attachment to three important women, Vanessa, Violet Dickenson and Vita Sackville-West, with whom Woolf replaces the symbiotic tie between herself and her mother. Strouse analyses the mother-daughter relation between Mrs. Ramsay and Lily Briscoe, which involves the desire for unity and fear of separation, and which reflects Woolf's relation with the mother.

Tratner, Michael. "Figures in the Dark: Working Class Women in *To the Lighthouse*." *Virginia Woolf Miscellany* 40 (1993): 3-4.

Tremper, Ellen. "'The Earth of Our Earliest Life': Mr. Carmichael in *To the Lighthouse*." *Journal of Modern Literature* 19.1 (1994): 163-71.

Criticizes John Ferguson's article "A Sea Change: Thomas De Quincey and Mr. Carmichael in *To the Lighthouse*." Tremper disagrees with Ferguson about the identification of Mr. Carmichael with De Quincey, which distorts the focus of the novel. Tremper points out the historical models for the characterization of Mr. Carmichael. Significantly, Tremper argues against Ferguson's misleading claim that madness is the source of Woolf's art. Also, Tremper stresses Carmichael's function of heralding Virgilian perspective on history

and nature, which informs Woolf's purpose in the novel and which the equation of De Quincey and Mr. Carmichael obscures.

---. "In Her Father's House: *To the Lighthouse* as a Record of Virginia Woolf's Literary Patrimony." *Texas Studies in Literature and Language* 34.1 (1992): 1-40.

Shows that Mr. Ramsay is an important influence on Lily and the motive force for Lily's transformation into a human being and an artist. Tremper refutes the pre-Oedipal readings which claims that the creative impulse in Lily is freed through a reclamation of the symbolic mother. Instead, Tremper elaborates the heroic convention in the novel, which is introduced by Mr. Ramsay and the language of which is adapted by Lily. Tremper finds Lily's adaptation transforms her into a human subject and an artist and marks her relation to Mr. Ramsay. Also, Tremper illustrates Woolf's literary patrimony, Wordsworth's and Virgil's influence on her style.

Uma, Alladi. "'I Have Had My Vision': Virginia Woolf's *To the Lighthouse* and Anita Desai's *Where Shall We Go This Summer?*" *The Literary Criterion* 22.3 (1987): 73-77.

Vieira, Josalba Ramalho. "Henri Bergson's Idea of Duration and Virginia Woolf's Novels." *Ilha do Desterro: A Journal of Language and Literature* 24.2 (1990): 9-20.

Wareham, John. "Woolf's *To the Lighthouse*." *Explicator* 52.3 (1994): 167-69.

Warner, John M. "Symbolic Patterns of Retreat and Reconciliation in *To the Lighthouse*." *Discourse* 12 (1969): 376-392.

Examines Woolf's fascination with autistic thinking and the balance between autistic and realistic thinking *To the Lighthouse*. While the human need for isolation is highlighted, Warner draws attention to the necessity of relating to time and space which is emphasized in the novel. Warner suggests that the section "Time Passes" represents Woolf's concern about the necessary relationship of inner and outer reality and about the antagonism yet dependency between autistic and normal thinking. Also, Warner focuses on the symbolism in the novel, which elaborates such a relationship. Besides, Warner explores Woolf's idea of the balance between the realities of the inner and outer worlds in "The Window" and "The Lighthouse," which the central symbols, the window, Lily's painting, and the lighthouse, reveal.

Wirth-Nesher, Hana. "Form as Fate: Everyman as Artist in Virginia Woolf's *To the Lighthouse*." *Bucknell Review: A Scholarly Journal of Letters, Arts and Science* 22.2 (1976): 71-80.

Wood, Joanne A. "Lighthouse Bodies: The Neutral Monism of Virginia Woolf and Bertrand Russell." *Journal of the History of Ideas* 55.3 (1994): 483-502.

Refutes the view that Woolf chooses the mind, stream of consciousness and negates the body. Wood elaborates the coincidence between human experiences of the destructive war and Bertrand Russell's development of the neutral monism. Russell's neutral monism defines that the body is constituted by the sensations it experiences. According to Wood, sensation is the fundamental element of reality, neither internal nor external. Further, Wood claims that Woolf practices in her fiction what Russell theorizes. Reviewing Woolf's works, Wood suggests that the characteristic of Woolf's fiction is the creation of imagined bodies which rely on sensation rather than consciousness to narrate a reality.

Wyatt, Jean. "The Celebrations of Eros: Greek Concepts of Love and Beauty in *To the Lighthouse*." *Philosophy and Literature* 2.2 (1978): 160-175.

Discusses the central concerns of *To the Lighthouse*, which recalls that of the *Symposium*. As Wyatt suggests, pursuing a quest for knowledge through love, Lily Briscoe follows Diotima's doctrine in the *Symposium*: Eros is the desire of man for the eternal; in other words, to achieve the eternal, one has to work through a series of human loves. Accordingly, Lily's search for the loved object, Mrs. Ramsay, parallels the upward movement in the growth of Platonic love from the love of beauty in one individual to the love of Beauty itself. Also, Woolf's construction of Mrs. Ramsay's archetypal dimension reflects Greek mythology, in which the gods are embodiments of forces active in this human world. Mrs. Ramsay embodies the eternal life-giving force. Besides, Wyatt finds that Mrs. Ramsay and Mr. Carmichael represent hostile principles, the permanence of the human order versus the abandonment to flux. Wyatt indicates that in the novel unity, which will lead to the vision of truth, is achieved through a dialectic of different perspectives.

Ziegler, Robert. "The Message from the Lighthouse: Rachilde's *La Tour d'amour*." *Romance Quarterly* 39.2 (1992): 159-65.

Book Articles

Abel, Elizabeth. "'Cam the Wicked': Woolf's Portrait of the Artist as Her Father's Daughter." *Virginia Woolf and Bloomsbury: A Centenary Celebration*. Ed. Jane Marcus. Bloomington: Indiana UP, 1987. 170-194.

Focuses on Cam, as one of Woolf's textual representatives, through whom Woolf dramatizes the narrative plight of the daughter thinking back through her father. In other words, Cam manifests the daughter's shift from the pre-Oedipal mother to Oedipal father, from love for adventure to idealization of her father. As a result, Cam displaces herself as a potential speaking subject. Abel explores the significance of the scene in the study, marking Cam's acquisition of the father's discourse, whose terms diminish her. Also, Abel finds that Cam is situated in a silent center between son and father, particularly in the scene in the boat, which is previously occupied by Mrs. Ramsay. Abel concludes that Cam comes to identify her distinctive narrative task to articulate her place in patriarchal textuality and the unwritten history.

---. "To the Lighthouse: James and Cam." *Virginia Woolf and the Fictions of Psychoanalysis*. Chicago and London: The U of Chicago P, 1989. 45-67.

Focuses on James's and Cam's narratives in *To the Lighthouse*. Abel suggests that both James and Cam reconstruct the past from the perspective of "The Lighthouse" and renounce the memory of their mother. However, Abel shows the difference between James's and Cam's positions in the discourse. Specifically, James resolves the Oedipal complex during the voyage, forms the identification with the father and gains the access to the symbolic order, while Cam is displaced as a speaking subject and supposed to occupy Mrs. Ramsay's position. Abel depicts Cam's wandering from the garden to the father's study as her entry into language. Further, Abel shows that Cam is caught between the father and the son's struggle to redo their relations with the mother. Abel suggests that through Cam, Woolf attempts to disclose the daughter's enclosure in parental narratives.

---. "Spatial Relations: Lily Briscoe's Painting." *Virginia Woolf and the Fictions of Psychoanalysis*. 68-83.

Considers Lily's painting as a means of representing the boundary negotiations in the mother-infant bond. Exploring the intersection of psychoanalysis and aesthetics, Abel traces painting to the desire to repair a maternal image. Specifically, the empty space on the canvas represents the maternal loss. Abel deals with Lily's confrontation with the empty space, the maternal loss. Moreover, Abel analyzes two paintings and two compositional processes, which

“The Window” and “The Lighthouse” respectively describe. Abel draws attention to the Oedipal iconography in Lily’s painting, in which Lily takes the place of James. Also, Abel discusses Lily’s revision of Mrs. Ramsay in the process of painting, which enables her to construct a shared imaginative space and highlights the reciprocal mother-daughter gaze.

Alexander, Jean. “*Mrs. Dalloway and To The Lighthouse.*” *The Venture of Form in the Novels.* London: Kennikat Press Corp., 1974.

Suggests that while *To the Lighthouse*, similar to *Mrs. Dalloway*, depicts a woman acting within the conventional limitations of marriage, Woolf is not concerned about the feminine order as she is in *Mrs. Dalloway*. Instead, Alexander claims that the order of nature triumphs. Indeed, Alexander finds that nature is a compelling presence in *To the Lighthouse* and points out Mrs. Ramsay’s enmity as well as identification with nature. Further, Alexander identifies the power of Mrs. Ramsay with that of the lighthouse, which is mysterious and unknown to the husband. Also, Alexander discusses the structural triad of the pattern, whose distinct styles reflect three psychological realities and reveal three conceptions of nature. Alexander defines the thematic center of the novel as the journey between the visionary world and the rational world with the limitation of Mr. Ramsay’s truth revealed and his dominance affirmed.

Auerbach, Erich. “The Brown Stocking.” Trans. Willard R. Trask. *Mimesis: the Representation of Reality in Western Literature.* New Jersey: Princeton UP, 1974. 525-53.

Focuses on the passage in which Mrs. Ramsay measures the brown stocking against James’s leg in *To the Lighthouse*. Auerbach analysis of the passage provides insight into the stylistic characteristics of Woolf’s narrative. First, Auerbach finds that the writer as narrator of objective facts has almost completely disappears, which reveals the author’s attitude toward the reality of the world. In the other words, the objective world is represented through the multipersonal method. Second, Auerbach discusses the treatment of time in this peculiar passage of measuring the stocking. Auerbach demonstrates that Woolf’s technique consists in the fact that the exterior objective reality of the momentary present is nothing but an occasion and the emphasis is entirely put on what the occasion releases. Auerbach locates the tendency to put emphasis on the random occurrence and to dissolve the reality into multipersonal consciousness in the context of European society in the first World War.

Batchelor, John. "To The Lighthouse." *Virginia Woolf: the Major Novels*. Cambridge: Cambridge UP, 1991. 91-113.

Claims that Mr. Ramsay rather than Mrs. Ramsay and Lily Briscoe occupies the central position in *To the Lighthouse*. Batchelor considers *To the Lighthouse* the most elegiac of Woolf's fiction and proposes that the novel is a study of a family. Specifically, Batchelor discusses that the use of unspoken utterance in "The Windows" is related with James Ramsay's moral education and reflects a central truth about family life. Also, Batchelor suggests that the stories of Mr. Ramsay and James Ramsay and the deployment of the four symbols: the lighthouse, the dinner party, the journey to the lighthouse, and Lily's painting manage to unite the parts.

Beer, Gillian. "Hume, Stephen, and Elegy in *To The Lighthouse*." *Mrs. Dalloway and To the Lighthouse*. Ed. Su Reid. New York: Macmillan, 1993. 71-86.

Examines the connections between David Hume's and Mr. Ramsay's thoughts and between Woolf's *To the Lighthouse* and Leslie Stephen's work. Beer points out the themes of substance and absence and the question of what will survive in David Hume's philosophy which is identified with Mr. Ramsay's thoughts. Besides, Beer finds the congruities between the themes of Leslie Stephen's *History of English Thought in the Eighteenth Century* and *To the Lighthouse*. Beer claims that Stephen's exposition of Hume and the directions Stephen seeks to move beyond Hume are related to the concerns of *To the Lighthouse*. Beer suggests that by engaging with the difficulties Hume raises, Woolf grants her father, Leslie Stephen, the power of survival, recomposition and rediscovery within her work.

Beja, Morris. *Virginia Woolf, To the Lighthouse: A Casebook*. London: Macmillan, 1970.

Bennett, Paula. "The Mother's Part: Incest and Maternal Deprivation in Woolf and Morrison." *Narrating Mothers: Theorizing Maternal Subjectivities*. Ed. Brenda Daly and Maureen T. Reddy. Knoxville: U of Tennessee P, 1991. 125-38.

Explores Woolf's *To the Lighthouse* and Morrison's *The Bluest Eye*, both of which illustrate the relationship between the incest and the deprivation daughters experience as their share of the mother-daughter bond. Specifically, Bennett points out that the identification between mother and daughter and the fluidity of the ego boundaries function to transfer the mother's sense of self-deprivation and helplessness to the daughter. In *To the Lighthouse*, according to Bennett, Woolf explores the mother's role, who is

committed to the bourgeois patriarchal values, in the daughter's victimization, which has effects on the daughter's vulnerability to sexual attacks, and the novel also informs Woolf's ambivalent attitudes toward her mother. Similarly, Morrison explores how the mother influences the daughter's sense of self-identity in a white-dominated culture. Bennett problematizes the feminist claim for femininity, especially advocating connectedness to others without stressing the need for autonomy and separation, which fails to empower women to prevent violation and deprivation.

Bernstein, Stephen. "Modernist Spatial Nostalgia: Forster, Conrad, Woolf; Selected Papers from Fifth Annual Conference on Virginia Woolf." *Virginia Woolf: Texts and Contexts*. Ed. Beth Rigel Daugherty and Eileen Barrett. New York: Pace UP, 1996. 40-44.

Examines modernist nostalgia. Given that the word "nostalgia" means the sickness for home and implies spatial rather than temporal dislocation, Bernstein focuses on the significance of home in three modernist novels, Forster's *Howards End*, Conrad's *The Secret Agent* and Woolf's *To the Lighthouse*, which respectively demonstrate different views on modernist nostalgia. Bernstein applies Bakhtin's concept of the idyllic chronotope to *Howards End*, the site where the earlier agrarian England is to be recovered. In this view, space is the nostalgic past. Further, in Conrad's novel home is presented as anti-nostalgic chronotope, a location where the entropy of the twentieth century resides. Bernstein suggests that Woolf's *To the Lighthouse* provides an alternative through art. For Woolf, the consoling power lies in the remade vision and the reestablished relations, while the stasis of home is no longer assumed.

Bicknell, John W. "Mr. Ramsay Was Young Once." *Virginia Woolf and Bloomsbury: A Centenary Celebration*. Ed. Jane Marcus. Bloomington: Indiana UP, 1987. 52-67.

Clarifies the relation of Mr. Ramsay in *To the Lighthouse* to Woolf's father, Leslie Stephen. Pointing out the differences between the two men, Bicknell focuses on Stephen's intellectual development, such as his passion for poetry, his involvement in political controversy and his view of society. Besides, Bicknell puts into question Woolf's statements about her father and suggests the gap between generations.

Bishop, Edward. "*To The Lighthouse*: From Social Language to Incantation." *Modern Novelists: Virginia Woolf*. New York: St. Martin's Press, 1991. 79-97.

Deals with the use of language in *To The Lighthouse*. Bishop points out the inadequacy of language in communicating the speakers

emotions as well as the necessity of using language. Bishop analyzes the rhythm of Mrs. Ramsay's language which enacts the transition from the analytical to the contemplative mode of perception. Significantly, Bishop suggests that Woolf conveys the hypnotic quality of a repeated word or phrase, the incantatory power of language, through the account of Mrs. Ramsay's merging with the lighthouse, of her descent into a wedge of darkness. Bishop also indicates the process experienced by the guests in the course of the dinner from the willed cordiality of social language to a harmony articulated in Mrs. Ramsay's chant. Bishop also analyzes the different modes of perception, that is Mrs. Ramsay's intuition, Mr. Ramsay's empiricism and Lily's fusion of the two.

Bloom, Harold, ed. *Virginia Woolf's To the Lighthouse*. New York: Chelsea, 1988.

Bowlby, Rachel. "Getting to Q: Sexual Lines in *To the Lighthouse*." *Virginia Woolf: Feminist Destinations*. Cambridge: Basil Blackwell, 1988. 62-79.

Focuses on the structure of masculine subjectivity and its impasse for both sexes in *To the Lighthouse*, which echo Freud's psychoanalytical theory. Bowlby analyzes Woolf's simile of the alphabet which represents masculine development as linear progression with the hierarchical implication. In masculine progression, the woman is placed in the contradictory position of being the source of meaning as well as a constraint, the scapegoat for his failure. Further, Bowlby explores the other kinds of time in the novel, especially the cyclical repetition in "Time Passes," which counter the arbitrary sequences of masculine temporality. Also, Bowlby claims that in Parts I and III the multiple layers of narratives, the complex crossings and intersections figure as the antithesis against the masculine narrative line.

Caramago, Thomas C. "'It is finished': Ambivalence Restored, Self Restored in *To the Lighthouse*." *The Flight of the Mind: Virginia Woolf's Art and Manic Depressive Illness*. California: U of California P, 1992. 244-69.

Discusses Woolf's manic-depressive illness related to her childhood experiences, focusing on the connections between loss, self-esteem and the ambiguous nature of mothering. Caramago explores the bipolar attitude toward an idealized mothering and Woolf's attempt to create a more human mother. Caramago approaches Mrs. Ramsay's motherhood by referring to the object-relations in *To the Lighthouse*. Also, Caramago evaluates Lily's ambivalence, her struggle between the manic

impulse for fusion with Mrs. Ramsay and the depressive dread of isolation. Caramago discusses about the resolution of the bipolar attitude which might lie in mutual autonomy and the transcendence of separateness. Caramago illuminates the process of the restoration of Mrs. Ramsay and the growth of the surviving characters. Caramago comes to the conclusion that in the end of the novel, the body of the mother has been demystified and the sources of the strength and stability within oneself replace the mother.

Dash, Irene G. et al. "How Light a Lighthouse for Today's Women?" *The Lost Tradition: Mothers and Daughters in Literature*. Eds. Cathy N. Davidson and E. M. Broner. New York: Ungar, 1980. 176-88.

Discuss women's choice between being mothers and being artists in *To the Lighthouse*. Dash and her daughters talk about what mothering means to them in their lives and find Woolf's presentation of Mrs. Ramsay, the mother figure, is an ideal of motherhood. Also, they think that societal expectations limit women's potential of being a creative artist. Dash and her daughters discover the relevance of *To the Lighthouse* to their lives as they discuss how to grow as a separate being, how to function as a mother, and the conflicts between being mothers and being artists for women.

Daugherty, Beth Rige et al. "Hungry to Talk: A Roundtable Discussion of Teaching *To the Lighthouse*;" Pace Univ., New York: June 7-9, 1991." *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 203-07.

Talk about the approaches to teaching *To the Lighthouse*. The panelists discuss students' responses to the familial expectations and gender issues, the experimental techniques, stream of consciousness, Impressionist and Postimpressionist art, and a comparison between *To the Lighthouse* and the contemporary American women's autobiographies. The panelists also raise some questions confronted in teaching *To the Lighthouse*.

Defromont, Françoise. "Mirrors and Fragments." *Virginia Woolf*. Ed. Rachel Bowlby. London: Longman, 1992. 62-76.

DeSalvo, Louise A. "1897: Virginia Woolf at Fifteen." *Virginia Woolf: A Feminist Slant*. Ed. Jane Marcus. Lincoln: U of Nebraska P, 1983. 78-108.

Focuses on Virginia Woolf's life in 1897 when she was fifteen. DeSalvo claims that this year has great influence on Woolf's development of

identity as a woman and as a writer. Especially, DeSalvo points out the relationship between Woolf and Stella, Woolf's half-sister, who was in charge of looking after Woolf, when Woolf had an anxiety attack. DeSalvo stresses that the doctor's diagnosis and prescription forced Woolf to be tied to her family and deprived of college lessons, which is an obstacle to Woolf's formation of her identity. Also, DeSalvo finds that the autobiographical novel *To the Lighthouse* reflects life in 1897. Particularly, as DeSalvo suggests, the allusion to *The Antiquary* indicates Woolf's need for parental protection, and Cam's ambivalence about Mr. Ramsay echoes Woolf's about her own father in 1897.

DiBattista, Maria. "To the Lighthouse: Virginia Woolf's Winter's Tale." *Virginia Woolf's Major Novels: The Fables of Anon*. New Haven and London: Yale UP, 1980. 64-110.

Discusses the themes of *To the Lighthouse*. DiBattista elaborates the political implication of Woolf's portraits of father and mother and suggests that the novel originates in the forbidding vision of the father who encumbers the daughter's development and focuses on the sustaining vision of the mother. DiBattista illustrates the oedipal conflict between Mr. Ramsay and James and suggests that Woolf acknowledges both just and unjust exercise of parental authority in the novel. Further, DiBattista focuses on the ambivalent and paradoxical nature of the feminine will, represented by Mrs. Ramsay, and the masculine will as the foundation of human civilization. DiBattista also talks about the insensibility of Nature and the transformation of chaos into unity, private love into communal love by the feminine will. Finally, DiBattista shows that *To the Lighthouse* starts from a dream of childhood through a nightmare of bereavement into the dream of freedom.

Dick, Susan, ed. *Virginia Woolf/To the Lighthouse*. Oxford: Blackwell, 1992.

Diment, Galya. *The Autobiographical Novel of Co-Consciousness: Goncharov, Woolf, and Joyce*. Gainesville: UP of Florida, 1994.

Dodd, Elizabeth. "'No, She Said, She Did Not Want a Pear': Women's Relation to Food in *To the Lighthouse* and *Mrs. Dalloway*;" Sel. Papers from 2nd Annual Conf. on Virginia Woolf, Southern Connecticut State Univ., New Haven, June 11-14, 1992." *Virginia Woolf: Themes and Variations*. Ed. Turk Vara Neverow and Mark Hussey. New York: Pace UP, 1993. 150-57.

Doll, Mary Aswell. *To the Lighthouse and Back: Writings on Teaching and Living*. New York: Peter Lang, 1995.

Ehrlich, Susan. "Repetition and Point of View in Represented Speech and Thought." *Repetition in Discourse: Interdisciplinary Perspectives, I & II*. Ed. Barbara Johnstone. Norwood, NJ: Ablex, 1994. 1:86-97.

Erzgraber, Willi. "Nachimpressionistische Anschauungen über Kompositionstechnik und Farbsymbolik in Virginia Woolfs Roman *To the Lighthouse*." *Anglo-Americana:Festschrift für Helmut Viebrock*. Eds. Kuno Schuhmann et al. München: Pressler, 1974. 148-83.

Esch, Deborah. "'Think of a Kitchen Table': Hume, Virginia Woolf and the Translation of Example." *Perspectives on Perception: Philosophy, Art, and Literature*. Ed. Mary Ann Caws. New York: Peter Lang, 1989. 79-94.

Discusses Hume's concept of the "example" and the translation of Hume's philosophical concept into Woolf's fictive narration. Esch explicates Hume's comment on the function of examples for a critical argument. According to Esch, for Hume the example serves as a project for seeking the truth and as a persuasive manner of talking about the issue of truth. Also, Esch finds that *To the Lighthouse* thematizes the dual project which the function of examples undertakes. Esch claims that Woolf's text not only designates the example as a structure of substitution but also poses the question of whether an example can be said to support the general proposition it provisionally replaces.

---. "'Think of a kitchen table': Hume, Woolf, and the Translation of Example." *Literature as Philosophy/Philosophy as Literature*. Ed. Donald G. Marshall. Iowa City: U of Iowa P, 1987. 262-276.

Espinola, Judith. "Narrative Discourse in Virginia Woolf's *To the Lighthouse*; Vol. 2." *Studies in Interpretation*. Eds. Esther M. Doyle. Amsterdam: Rodopi, 1977. 29-43.

Fisher, Jane. "'Silent as the Grave': Painting, Narrative, and the Reader in *Night and Day* and *To the Lighthouse*." *The Multiple Muses of Virginia Woolf*. Ed. Diane F. Gillespie. Columbia: U of Missouri P, 1993. 90-109.

Discusses the juxtaposition of painting and narrative in Woolf's *Night and Day* and *To the Lighthouse*. For Woolf, painting with its articulate silence is endowed with a fixity, permanence which words cannot attain. Both *Night and Day* and *To the Lighthouse* attempt to

bridge the gap between the dead and the living and between the living and the living. Particularly, *To the Lighthouse* is skeptical about words as the medium for communication. Also, Fisher claims that the novel contrasts two different modes for achieving human knowledge, the linear epistemological quest undertaken by Mr. Ramsay and the simultaneity of Lily's insight resulting in her painting. Fisher suggests that Lily's painting implies the combination of Mrs. Ramsay's emphasis on unity with Mr. Ramsay's principle of linearity, which provides the simultaneity. Fisher concludes that although Woolf is fascinated with painting as a potential means of communication, *To the Lighthouse* records Woolf's recognition that language can endure in readers' minds.

Friedman, Susan Stanford. "Lyric Subversion of Narrative in Women's Writing: Virginia Woolf and the Tyranny of Plot." *Reading Narrative: Form, Ethics, Ideology*. Ed. Janes Phelan. Columbia: Ohio UP, 1989. 162-85.

Explores the gendered dimension of the relationship between narrative and authority, the opposition between lyric and narrative, and three lyric strategies women writers have developed to subvert narrative authority in Elizabeth Barrett Browning's *Aurora Leigh*, Virginia Woolf's *To the Lighthouse* and H. D.'s *HER*. Friedman suggests that Woolf privileges lyric over narrative discourse and attacks the tyranny of plot to rebel against the authority of narrative, which is tied to the structures of desire in the social order. Further, Friedman contrasts lyric with narrative; while the latter foregrounds a sequence of events, the former disrupts narrative patterns and highlights a simultaneity with focus on state of mind. Friedman points out that in *To the Lighthouse*, Mr. and Mrs. Ramsays respectively embody the polarity of narrative and lyric, masculinity and femininity, with regard to Woolf's metaphors for their creativity. Besides, Friedman finds that Woolf connects narrative with death, lyric with generating birth. However, Friedman indicates that Woolf does not dismiss the need for narrative and *To the Lighthouse* is a lyric novel with the interplay of both discourses.

Gleason, Sarah C. *Kindly Lights: A History of the Lighthouses of Southern New England*. Boston: Beacon, 1991.

Gough, Val. "The Mystical Copula: Rewriting the Phallus in *To the Lighthouse*;" Sel. Papers from the Third Annual Conf. on Virginia Woolf, Lincoln Univ., Jefferson City, MO, June 10-13, 1993." *Virginia Woolf: Emerging Perspectives*. Ed. Mark Hussey and Vara Neverow. New York: Pace UP, 1994. 216-23.

Applies Lacan's theory of the relations between the sexes to Woolf's *To the Lighthouse*. Drawing on Lacan's theory that the phallus always intervenes between the subject and the other, Gough points out the depiction of social relations in *To the Lighthouse* echoes Lacan's notion that all relations between subjects conform to the structure of religion and courtly love. Specifically, Gough explicates that Mr. Tansley's idolizing of Mrs. Ramsay and Mr. Ramsay's protective courtly love are versions of religion, taking the use of religious vocabulary into account. Gough also refers to Irigaray's argument that phallic mediation is religious, given that the mechanism of sacrifice is involved, and her view that sexual relations must always be mediated by the phallus. Gough defines one of the alternative structures of mediation, other than the phallic mode, as that of mysticism partaking of a transient sacredness, which Woolf explores in her fiction.

Gregor, Ian. "Spaces: *To the Lighthouse*." *The Author in His Work: Essays on a Problem in Criticism*. Eds. Louis L. Martz. New Haven: Yale UP, 1978. 375-89.

Explores the sense of space in Woolf's *Spaces: To the Lighthouse*. Gregor finds that in "The Window" Woolf explores the space between people, where feelings can find wordless expression; in "Time Passes" Woolf creates the space of emptiness and decay, death and the void, and in "The Lighthouse" space becomes gaps in the texture. Gregor explicates how the autobiographical elements about the past in the first section influence Woolf's sense of space. Also, the difficulties of the painting, which emerge when Lily is confronted by the formidable space of the canvas, illuminates Woolf's struggle of writing.

Handley, William R. "The Housemaid and the Kitchen Table: Judgement, Economy, and Representation in *To the Lighthouse*;" Sel. Papers from 2nd Annual Conf. on Virginia Woolf, Southern Connecticut State Univ., New Haven, June 11-14, 1992." *Virginia Woolf: Themes and Variations*. Ed. Turk Vara Neverow and Mark Hussey. New York: Pace UP, 1993. 309-20.

Explores the problem of framing and judgment and the related problem of violence in *To the Lighthouse*. Handley suggests that pervading the novel are the acts and figures of judgment and framing, which cut one thing from another, and which form and deform relationships. Handley finds that while Woolf criticizes Mr. Ramsay's judgment of others which involves with an violent de-formation of the objectified thing, Woolf cannot escape the problem of framing which enables judgments and evaluations. However, as Handley stresses, what

Woolf's novel of interrelation attempts to do but Mr. Ramsay's philosophy and the patriarchal culture fail is to interrogate the frame itself, the enabling limits of aesthetic and political judgments. Specifically, Handley proposes that Lily, like Woolf, perceives in the domestic scene the masculine social and economic framers of women's lives, while the male fails to see them as constructed and naturalized. Further, although Woolf is criticized for her portrait of the working class, Mrs. McNab, is framed by her own class position, Handley argues that Woolf indeed reveals the limits of her own vision as a critique of judgment.

Haring-Smith, Tori. "Private and Public Consciousness in *Mrs. Dalloway* and *To the Lighthouse*." *Virginia Woolf: Centennial Essays*. Ed. Elaine K. Ginsberg et al. Troy, NY: Whitston, 1983. 143-162. Examines *Mrs. Dalloway* and *To the Lighthouse*, in which Woolf illustrates the interplay of public and private consciousness. Haring-Smith suggests that while *Mrs. Dalloway* is dominated by the public conscious, *To the Lighthouse* is dominated by private consciousness. Haring-Smith also analyzes the syntax, the use of metaphors and images and the narrator's point of views in both novels, which differ because different mental activities of the characters are focused. Besides, Haring-Smith points out that a concentration on the public or private consciousness can affect the view of reality which characters adopt. In *Mrs. Dalloway*, the characters adopt an objective view of reality, and in *To the Lighthouse*, the characters are confined to their subjective view of reality and the isolation and loneliness are evident. Haring-Smith concludes that the contrast between *Mrs. Dalloway* and *To the Lighthouse* shows Woolf's growing proficiency at portraying the private consciousness and its subjective reality.

Harper, Howard. "To The Lighthouse." *Between Language and Silence: The Novels of Virginia Woolf*. Baton Rouge & London: Louisiana State University Press, 1982. 135-62. Explores family dynamics, the relationships between children and parents, husband and wife in *To the Lighthouse*. Harper points out the dialectic between Mrs. Ramsay, representing "Yes," and Mr. Ramsay, announcing "But," which continues throughout the novel and attains a resolution in the synthesis of Lily's vision. Also, Harper views the three parts of the novel as the three phases of the dialectic, with "The Window" representing the phase of affirmation, "Time Passes" the phase of negation, and "The Lighthouse" synthesizing the worlds of Part I and Part II. Moreover, Harper examines the detachment and desire of the narrative consciousness.

Significantly, Harper discusses the motif of the quest reflected by Mr. Ramsay's philosophical search, Lily's artistic quest and James's psychological growth. Harper points out the visual dynamics of the scenes, the cinematic styles of Woolf's fiction.

Hauck, Christina. "Why Do the Ramsays Have So Many Children?: Birth Control and *To the Lighthouse*;" Sel. Papers from the Third Annual Conf. on Virginia Woolf, Lincoln Univ., Jefferson City, MO, June 10-13, 1993." *Virginia Woolf: Emerging Perspectives*. Ed. Mark Hussey and Vara Neverow. New York: Pace UP, 1994. 115-20.

Discusses the issue of birth control in the nineteenth century and the early twentieth century. Given that both the Ramsays and Woolf's parents gave birth to eight children, Hauck poses the question why they don't practice birth control. Hauck also reviews the controversy about birth control, concerning imperial strength to colonize the world and female liberation. Besides, Hauck shows Mrs. Ramsay's and Woolf's ambivalent attitudes toward maternity. In the conclusion, Hauck suggests that birth control permits the separation of sex and maternity; however, it is shown that the rhetoric about sex, reproduction and birth control is dominated by men.

Haule, James M. "*To The Lighthouse* and the Great War: The Evidence of Virginia Woolf's Revisions of 'Time Passes'." *Virginia Woolf and War: Fiction, Reality, and Myth*. Ed. Mark Hussey. Syracuse: Syracuse UP, 1991. 164-79.

Explores Woolf's opinions about the first World War. Haule compares the holograph, the typescript and the published version of *To the Lighthouse* and finds that Woolf alters those passages with direct reference to the first World War in the published version. As Haule points out, direct identification of the war with male destructiveness and sexual brutality is eliminated as well. Significantly, in the holograph the charwomen represent a creative, saving force which rescues the earth from the destruction of man and cooperate with Mrs. Ramsay's ghost in regeneration, but the message is excluded from the published novel. Further, examining the two versions of *The Voyage Out*, Haule finds Woolf's method of textual revision, which restricts personal details in order to achieve the universal vision, and which explains those alterations.

---. and Philip H. Smith, Jr. ed. *A Concordance to To the Lighthouse by Virginia Woolf*. Oxford: Oxford Microform Pubs., 1983.

Hebert, Ann Marie. "'What Does It Mean? How Do You Explain It All?'" *Virginia Woolf: A Postmodern Modernist*; Pace Univ., New York: June

7-9, 1991.” *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 10-19.

Defines Woolf as a postmodern modernist. Reviewing *The Waves* and *To the Lighthouse*, in which Woolf is concerned with the multiplicity of reality and the fragmentation of subjectivity, Hebert argues that Woolf anticipates postmodernism. Hebert also relates the many-universes theory of Hugh Everett to Woolf's fiction, which foregrounds contradiction underlying multiple realities. Moreover, Hebert asserts that Woolf's disrupting the modernist master narrative anticipates the feminist critique of phallogocentrism. Although the central theme in Woolf's novels is the discovery of the self, Hebert suggests the consistency of the self is problematized, which anticipates Lacanian theory of subjectivity as divided and plural.

Heffernan, Teresa. “Fascism and Madness: Woolf Writing against Modernism; Pace Univ., New York: June 7-9, 1991.” *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 19-27.

Claims that Woolf's writing challenges the parameters of canonized modernism which is gendered as male. Heffernan's analysis of *To the Lighthouse* focuses on the construction of gender in a patriarchal society. Specifically, Heffernan suggests that Mr. Ramsay plays the authoritative, rational, powerful male, representing truth, while Mrs. Ramsay is designated to play the subservient, intuitive, self-sacrificing female who is non-truth. Moreover, Heffernan argues that Woolf's androgyny challenges phallogocentric gender division, in which the masculine courts fascism and the feminine slips into madness and death.

Holmesland, Oddvar. “Paradoxes of Artistic Unification: A Study of *To the Lighthouse*.” *Excursions in Fiction: Essays in Honour of Professor Lars Hartveit on His 70th Birthday*. Ed. Andrew Kennedy and Orm Overland. Oslo: Novus, 1994. 108-23.

Explores the contradictions involved in the characters' search for unification in *To the Lighthouse*. As Holmesland suggests, while the characters seek to join amorphous life into a comprehensible form and the narrative seeks to turn the consciousnesses of disparate characters into a natural unity, the structured visions of the world are more the fictive constructs of the imagination than representations of reality. Holmesland claims that the image of natural unity is undermined by the ambiguity, which arises from processes of creating fictive patterns as compensation for a reality

that won't provide reassurance needed. Holesland analyzes Mr. and Mrs. Ramsay's and Lily's search for unified truth. Holesland points out the metaphoric frames, such as a canvas, a wall, a kitchen table, which indicates the process of inquiry about a unity.

Hussey, Mark. "To the Lighthouse and Physics: The Cosmology of David Bohm and Virginia Woolf." *New Essays on Virginia Woolf*. Ed. Helen Wussow. Dallas: Contemporary Research, 1995. 79-97.

Explores the connection between Woolf's concerns with how to represent "reality" and David Bohm's discussion of the "implicate order" in physics. According to Hussey, David Bohm proposes that relativity theory and quantum theory would lead to a non-mechanistic order termed "implicate" or "enfolded" order and both propose the notion of "unbroken wholeness." Further, Hussey explicates Bohm's concept of the holomovement, that is, the whole flowing movement, in which everything is enfolded into everything else. Hussey finds that in Woolf's aesthetic practices, the sense of wholeness, involved in her notion of reality, and mystical experiences of "reality" are similar to Bohm's "implicate order." Moreover, Hussey discusses the experience of gaps or emptiness in being, central to Woolf's fiction and also suggested by Bohm. Hussey thinks that both Woolf and Bohm proposes to redescribe reality in a way which will undermine and replace Cartesian perspectivalism. Also, their thinking aligns them with a mystical tradition of eloquent silence which has been identified with the feminine.

Hyman, Virginia R. *To the Lighthouse and Beyond: Transformations in the Narratives of Virginia Woolf*. New York: Peter Lang, 1988.

Jacobus, Mary. "'The Third Stroke': Reading Woolf with Freud." *Grafts: Feminist Cultural Criticism*. Ed. Susan Sheridan. London: Verso, 1988. 93-110.

Offers a psychoanalytical reading of *To the Lighthouse* as well as a feminist reading of Freud's and Kristeva's psychoanalysis. Jacobus considers Mrs. Ramsay as the emptiness, where the final line in Lily's painting stands for and also Jacobus defines the line as the third stroke or the imaginary plenitude of the phallic mother and as the minimal difference which makes the process of abjection possible. Jacobus explores psychoanalytic representation of sexual difference and its effect on boys and girls and Freud's idea of screen memories which involve the mother and the repressive inscription of sexual difference. Also, Jacobus discusses the myth of the pre-Oedipal, which Freud's choice of the Oedipus myth screens, that is, the Proserpine-Demeter story. Jacobus uses Kristeva's abjection to

analyze Lily's experience of the horror of wanting and concludes that To the Lighthouse inscribes the movement of abjection upon which subjectivity and signification are built.

Kanwar, Anju. "Briscoe's Alt(a)rnative: Durga or sati? Woolf and Hinduism in *To the Lighthouse*;" Selected Papers from Fifth Annual Conference on Virginia Woolf." *Virginia Woolf: Texts and Contexts*. Ed. Beth Rigel Daugherty and Eileen Barrett. New York: Pace UP, 1996. 104-09.

Kelly, Alice van Buren. "To The Lighthouse." *The Novels of Virginia Woolf: Fact and Vision*. Chicago and London: The University of Chicago, 1972. 114-143.

Deals with the theme of marriage central to Woolf's *To The Lighthouse*, particularly the marriage of symbolic opposites. In terms of fact and vision, Kelly identifies the physical lighthouse as Mr. Ramsay's factual truth, representing the loneliness of man and the courage to face the formlessness of life, and the light from the lighthouse as Mrs. Ramsay's vision, pervasive and embracing the whole of life. Kelly finds neither without the other complete and suggests that Mr. Ramsay provides factual strength as the foundation which lies at the core of Mrs. Ramsay's vision, and vision functions as the escape from the limitation of fact. Kelly further discusses how Lily's art manages to combine the two aspects of life and how James, Cam and Mr. Ramsay achieve a symbolic reconciliation of fact and vision in their journey to the lighthouse.

Knapp, Bettina L. "Virginia Woolf's 'Boeuf en Daube'." *Literary Gastronomy*. Ed. David Bevan. Amsterdam: Rodopi, 1988. 29-36.

---. "Impressionism and Cezannism in *To the Lighthouse*." *Word/Image/Psyche*. University: U of Alabama P, 1985.

Claims that Virginia Woolf transmutes the techniques of the French impressionism and the concepts of Cezanne in *To the Lighthouse*. Knapp suggests that impressionism is dominated by the feeling function and Cezanne represents the introverted thinking type. Specifically, Knapp points out the effects of the feeling and thinking functions on Woolf's portraits of her characters and imagery by verbal tonalities of form, composition, mass, line, coloration and shading of light and dark. Knapp also discusses specific images in each section.

Leaska, Mitchell A. *Virginia Woolf's Lighthouse: A Study in Critical Method*. London: Hogarth Press, 1970.

Lee, Benjamin. "Metalanguages and Subjectivities." *Reflexive Language: Reported Speech and Metapragmatics*. Ed. John A. Lucy. Cambridge: Cambridge UP, 1993. 365-91.

Libertin, Mary. "Speech Acts in *To the Lighthouse*." *Virginia Woolf: Centennial Essays*. Ed. Elaine K. Ginsberg et al. Troy, NY: Whitston, 1983. 163-185.

Examines the relationship of indirect discourse to direct discourse in *To the Lighthouse*. Libertin finds that Woolf consciously uses the method of *oratio obliqua*, which can be detected in the relationship between the framing speech act and the remaining part of the novel. Specifically, Libertin explores the linguistic and semantic permutation of literary quotes from Tennyson's "Charge of the Light Brigade" in the novel. Libertin emphasizes that the process is a semiotic one and points out the six stages through which words become sign. Libertin concludes that the indirect discourse forms an implied discourse between the narrator and the reader.

Lilienfeld, Jane. "Where the Spear Plants Grew: The Ramsay's Marriage in *To the Lighthouse*." *New Feminist Essays on Virginia Woolf*. Ed. Jane Marcus. Lincoln: U of Nebraska P, 1981. 148-169.

---. "'Like a Lion Seeking Whom He Could Devour': Domestic Violence in *To the Lighthouse*." *Pace Univ., New York: June 7-9, 1991.* *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 154-64.

Discusses the patriarchal family dynamic of *To the Lighthouse* which results in abusive appropriation of others. Lilienfeld points out Mr. Ramsay's battering and Mrs. Ramsay's response of idealization and veneration, which is the alternative to the knowledge of abuse and powerless. Lilienfeld locates the battering relation between the Ramsays in the Victorian middle-class system, which prescribes women as sacrificing their self to the needs of others and which results in Mrs. Ramsay's lack of the core self and her experience of boundary violation. Significantly, Lilienfeld claims that James experiences his mother, not his father, as abusing him by abandoning him.

---. "'(The Critic) Can't Say That, Can She?': Naming Co-Dependence and Family Dysfunction in *To the Lighthouse*." *Sel. Papers from the Third Annual Conf. on Virginia Woolf, Lincoln Univ., Jefferson City, MO, June 10-13, 1993.* *Virginia Woolf: Emerging Perspectives*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1994. 151-56. Applies the concept of co-dependence as a method of analysis on the

Ramsay family in *To the Lighthouse*. Lilienfeld reviews the feminist objections to the concept of co-dependence and the medical discussion of the concept. According to Lilienfeld, basically co-dependence is defined as the abuse and sacrifice of the self to insure the real or imagined well-being of others. Lilienfeld argues that in *To the Lighthouse* Woolf fictionalizes the incest material as the father's battering of mother and children and as emotional abandonment of the children as the mother struggle to surviving the circumstances. Specifically, Lilienfeld points out Mrs. Ramsay's strategies of survive such a Victorian family system and discusses James's rage over his mother's helplessness to protect him from the father's violence.

Little, Judith. "Heroism in *To the Lighthouse*." *Images of Women in Fiction: Feminist Perspectives*. Ed. Susan K. Cornillon. Bowling Green, Ohio: Bowling Green U. Popular Press, 1972. 237-42.

Little, Judy. "Imagining Marriage." *Portraits of Marriage in Literature*. Ed. Anne C. Hargrove and Maurine Magliocco. Macomb, IL: Essays in Lit., 1984. 171-184.

Discusses marriage imagined in literature. Little discusses the marriage in which women are perceived as "other" in Virginia Woolf's *To the Lighthouse* and D. H. Lawrence's *Women in Love*. Little demonstrates that both novels portray a marriage of romance as a form of worship, in which women serve as a symbol, a mystical otherness, or a substitute for God. Also, Little discusses another pattern of marriage based on theory, on intelligence in Kate Chopin's *The Awakening* and Woolf's *Mrs. Dalloway*. Little finds that in both novels the heroines choose reality instead of passion. Besides, Little reviews Margaret Drabble's fiction in which the characters continue their marriage by making efforts to accommodate the reality of the other person's existence.

Low, Lisa. "Two Figures Standing in Dense Violet Light: John Milton, Virginia Woolf, and the Epic Vision of Marriage; Pace Univ., New York: June 7-9, 1991." *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 144-45.

Contends that while Woolf criticizes Milton as a sexist, Milton had feminist sympathies. Comparing *To the Lighthouse* and *Paradise Lost*, Low finds that both deal with the vision of masculinity, femininity and the relationship between them, and both regard marriage as the potential for both despair and happiness. Low explores the question: to what extent Milton's vision of the relationship between masculinity and femininity anticipates Woolf's.

- Marcus, Jane. "The Niece of a Nun: Virginia Woolf, Caroline Stephen, and the Cloistered Imagination." *Virginia Woolf: A Feminist Slant*. Ed. Jane Marcus. Lincoln: U of Nebraska P, 1983. 7-36. Discusses Virginia Woolf's aunt's, Caroline Stephen, influence on Woolf's creativity. Marcus points out that Caroline Stephen is one of the "invisible presences" that provided the guidance for Woolf and was the origin of Woolf's pacifism and mysticism. Specifically, Marcus suggests that the language of the light and the language of the lighthouse are derived from Caroline Stephen's writing. Also, Marcus indicates that Caroline Stephen's mystic writing, especially her concept of "faithfulness to the light" and devotion to silence, appealed to and influenced Woolf.
- McNichol, Stella. "To The Lighthouse: an Elegy." *Virginia Woolf and the Poetry of Fiction*. London and New York: Routledge, 1990. 91-116. Explores the sense of the poetic in *To The Lighthouse*. McNichol points out that Woolf expresses her need to find an appropriate form for the complexity of what she experiences in the workings of her poetic imagination. Also, McNichol suggests that Woolf's art is characteristically post-impressionistic. As McNichol explicates, Woolf experiments with a new form of fiction which brings things into a kind of relatedness. Specifically, McNichol considers that the image of Mrs. Ramsay reading to her son unifies the novel, which is formed out of all that lies behind that image. McNichol claims that the multi-perspectival exploration of the reality embodied in that image gives the novel the density of poetry. Besides, the poetry of this fiction achieves the intensification of felt life.
- McVicker, Jeanette. "Vast Nests of Chinese Boxes, or Getting from Q to R: Critiquing Empire in 'Kew Gardens' and *To the Lighthouse*;" Pace Univ., New York: June 7-9, 1991." *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1992. 40-42. Explores Woolf's critique of Empire, of ideology and power and of the social formations and discourses in Woolf's writing. Specifically, McVicker suggests that in *To the Lighthouse*, Woolf's critique focuses on the sites of culture and education. Woolf's portrait of Mr. Ramsay and his attempt to seek truth provide a critique of the relay between patriarchy, philosophy, imperialism and state art. However, McVicker also points out that Woolf's aesthetic commitment to the modern makes her fail to acknowledge the fact that Empire subsumes all ideology to its hegemonic purposes.

Mellard, James M. *Using Lacan, Reading Fiction*. Urbana: U of Illinois P, 1991.

Mepham, John. "Figures of Desire: Narration and Fiction in *To the Lighthouse*." *The Modern English Novel: The Reader, the Writer, and the Work*. Ed. Gabriel Josipovici. New York: Barnes & Noble, 1976. 149-85.

Miller, J. Hillis. "Mr. Carmichael and Lily Briscoe: The Rhythm of Creativity in *To the Lighthouse*." *Modernism Reconsidered*. Ed. Robert Kiely and John Hildebidle. Cambridge: Harvard UP, 1983. 167-189.

Explores the rhythm of creativity in *To the Lighthouse*. Miller suggests that Woolf's work is dominated by the question of whether there is a sustaining and supporting rhythmical groundswell beneath human activities, and whether such rhythm beats out the measure of approaching death. Miller points out the examples of creative energy, Mrs. Ramsay's establishment of order and stability, Mr. Ramsay's philosophical quest, Lily's vision and Augustus Carmichael's poetry writing. Miller defines their creativity as rhythmic extrapolation reaching out from what is here and now to what is there and not yet. Further, Miller elaborates that the novel is also an act of rhythmic extrapolation out into the future, making form. Besides, focusing on the narrator's creative rhythm, Miller argues that unlike the conventional omniscient narrator, the narrator of *To the Lighthouse* is not a ubiquitous mind but language itself. Miller compares men's and women's writing in terms of rhythm and suggests that for women writers there is no truth, no rhythm but the drumbeat of death.

Minow-Pinkney, Makiko. "*To The Lighthouse*." *Virginia Woolf & The Problem of the Subject*. New York: The Harvest Press, 1987. 84-116.

Explores the polarity of Mr. and Mrs. Ramsay in *To The Lighthouse* as the contrast between the philosophical discourse and the symbolic language of art. Minow-Pinkney elaborates that the opposition between philosophy and fiction emerges at the beginning of the narrative and James inhabits a Oedipal triangle as philosophy and art, reality and fiction, struggle over and for him. Further, Minow-Pinkney suggests that the relationships between the Ramsays enacts a Derridean deconstruction of the hierarchy philosophy/literature, that is, though condemning fiction, philosophy cannot eschew fictionality of its own. Besides, Minow-Pinkney points out that the relations between Mr. and Mrs. Ramsay in terms of masculinity and femininity are ambivalent and

constantly undone. Also, Minow-Pinkney indicates the dialectical relation between nature and culture. Minow-Pinkney argues that while Mr. Ramsay insists on the linearity of time and truth, Mrs. Ramsay envisions moments of unity. Minow-Pinkney applies Lacanian psychoanalysis to illustrate Lily's defense against the phallic threat and her entering the symbolic order. Minow-Pinkney also points out the representations of female infinite differences as fluidity.

Mittal, S. P. "*To the Lighthouse*" *The Aesthetic Venture: Virginia Woolf's Poetics of the Novel*. Delhi: Ajanta Books International, 1985. 86-101.

Claims that *To the Lighthouse* is a work of art about art and the creation of artists. Mittal suggests that the role of painting predominates in the novel. Also, Mittal explores the formal unity achieved due to limited time, narrow space and few characters. Significantly, Mittal points out that both Mrs. Ramsay and Lily Briscoe attempt to achieve order out of the chaos and flux of things, which is also the theme of the novel. Mittal illuminates the influence of Roger Fry's post-impressionism on Lily's painting, which emphasizes the formal relations instead of realist likeness. Mittal considers that in *To the Lighthouse* Woolf attains stylization by abolishing the distinction between form and content which is represented by the convergence of both human and artistic relationships at the end of the novel.

Morgan, Genevieve Sanchis. "Performance Art and Tableau Vivant - The Case of Clarissa Dalloway and Mrs. Ramsay; Selected Papers from Fifth Annual Conference on Virginia Woolf." *Virginia Woolf: Texts and Contexts*. Ed. Beth Rigel Daugherty and Eileen Barrett. New York: Pace UP, 1996. 268-73.

Morgan, Margaret H. "A Rhetorical Context for Virginia Woolf; Selected Papers from Fifth Annual Conference on Virginia Woolf." *Virginia Woolf: Texts and Contexts*. Ed. Beth Rigel Daugherty and Eileen Barrett. New York: Pace UP, 1996. 16-20.

Considers the figures and tropes in Woolf's fiction as formal elements in a rhetoric of desire. Morgan applies Sarah Spence's elaboration on rhetorics of reason and desire, which puts emphasis on hearing and interpreting. Specifically, Morgan focuses on Section III of "Time Passes," in which a number of tropes dominate the narrative. Morgan finds the rhetoric of desire offers the possibilities for the representation of multiple voices. Also, such a rhetoric treats style as the concept incarnate and can reintegrate unrepresentable

elements as intuition, mystery, silence and desire. Moreover, Morgan points out that Woolf employs the rhetoric of desire in treating her words as the world incarnate, especially in her representation of everyday occurrences. As Morgan emphasizes, unlike the rhetoric of reason, which treats figures as ornamental and requires the reader to de-trope the text, the tropes and schemes in Woolf's fiction are related to her thematic concerns.

Naremore, James. "To The Lighthouse." *The World Without a Self*. New Haven and London: Yale UP, 1973. 112-150.

Explores the medium of a prose, through which the events in *To the Lighthouse* are rendered without distinctions between the present and the past, between the exterior and the interior. Naremore examines the section of "The Window," which illustrates how the author confuses the order of the events. Also, Naremore indicates the ambiguities which prevail in the section of "Time Passes." Naremore points out the sketchlike quality, resulting from Woolf's depiction of the continually modified motives and the rhythm of emotions with little attention to direct actions and physical surroundings. Naremore claims that the typical narrative device in *To The Lighthouse* is between a stylized report of consciousness and an authorial comment. Also, Naremore discusses two views of life, female and male principles: Mrs. Ramsay's passive yielding of the self to a hypnotic rhythm in contrast to Mr. Ramsay active view of life.

Newman, Herta. "A Portrait of the Artist in To The Lighthouse." *Virginia Woolf and Mrs. Brown: Toward a Realism of Uncertainty*. New York and London: Garland Publishing, Inc., 1996. 83-96.

Discusses the familial sources of Woolf's fiction, particularly *To the Lighthouse* which informs the relation between life and fiction. Newman mentions that Mr. Ramsay's character is based on Woolf's father and Woolf's portrait challenges the oppressive masculine ethos. Also, Newman suggests that the loss of mother initiates Woolf's portrait of Mrs. Ramsay and her preoccupation with death. Further, Newman explores Lily Briscoe's role as the novel's driving force. Specifically, Newman argues that Lily reconstructs the pursuit of Mrs. Ramsay's essence and the creative process of the novel. In other words, Lily demonstrates the novelist's struggle to grasp the elusive subject as she attempts to fix Mrs. Ramsay's image. Further, Newman suggests that the contest between Lily's inward passivity and Mrs. Ramsay's vitality is reshaped by Lily's accomplishment of the painting. Besides, Newman focuses on the struggle between art and life and Woolf's attempt to present nature without man, life without the ordering principle of art in the novel.

Novak, Jane. "Economy and Emotion: *To The Lighthouse*." *The Razor Edge of Balance: A Study of Virginia Woolf*. Florida: U of Miami P, 1975. 128-43.

Discusses how *To The Lighthouse* echoes Woolf's vision of life and fulfills Woolf's definition of fictional form and effect. Particularly, Novak focuses on the complexities of Mr. and Mrs. Ramsays' personalities and their relationship. As Novak suggests, based on Woolf's parents, the depiction of the Ramsays exerts great emotional power on the reader. Also, Novak finds that Woolf transforms her childhood memories into a psychic drama of her own divided self. Reviewing the significance of each section, Novak argues that Woolf works for the emotional contrast not from a structure of ideas. Besides, Novak discusses the formal relations and the length of the three sections, which echo Woolf's discussion of economy.

Phillips, Kathy J. "Staking a Territory: *To The Lighthouse*." *Virginia Woolf Against Empire*. Knoxville: The University of Tennessee Press, 1994. 94-115.

Claims that *To The Lighthouse* overturns four pillars of English society. Phillips points out that the novel belittles the British Empire, criticizes the institution of marriage, questions the class system, which is built on private property, and rejects the militarism that props up the Empire. Specifically, Phillips illustrates that the novel indicates the affinity between the Victorian ideal of womanhood and that of glorious Empire by depicting Mrs. Ramsay as the Madonna and as the Queen Victoria. Also, Phillips suggests that the novel links the artificial relations between the sexes in the private sphere with power relations in the public world. Phillips finds that Woolf parodies heroic war and satirizes the false superiority of men over women, upper class over lower.

Poresky, Louise A. "*To The Lighthouse*: the Third Stroke." *The Elusive Self*. Toronto: Associated University Presses, 1981. 126-53.

Discusses the personality's search for the Self and the relationship between God and the Self in *To the Lighthouse*. As Poresky suggests, Woolf presents her philosophical theory that God exists in the Self in the novel's stylistic texture, in its structure, in its biblical and literary allusions, in its imagery and in its plot. Poresky considers that the lighthouse represents God, standing firm on its rock base in the midst of the ever-flowing dark sea, which symbolizes the unconscious. Particularly, Poresky finds that Mrs. Ramsay identifies herself with the third stroke of the lighthouse and senses

the presence of God within the Self. Poresky also focuses on the way the characters deal with the absence of the Self. Moreover, Poresky explores how Woolf draws the reader into the human unconscious. Poresky claims that androgyny prevails in the unconscious, where the Self resides.

Pringle, Mary Beth. "Killing the House of the Angel: Spatial Poetics in Woolf's *To the Lighthouse*;" Sel. Papers from the Third Annual Conf. on Virginia Woolf, Lincoln Univ., Jefferson City, MO, June 10-13, 1993." *Virginia Woolf: Emerging Perspectives*. Ed. Mark Hussey and Turk Vara Neverow. New York: Pace UP, 1994. 306-12.
Discusses the significance of space in *To the Lighthouse* with reference to Gaston Bachelard's *Poetics of Space*. Pringle suggests that Woolf uses space and domestic imagery in "The Window" as a way of commenting on Mrs. Ramsay's barren soul. Specifically, Pringle points out that throughout "The Window" there is dissonance between the assumptions about Mrs. Ramsay's domestic space and the characters' perceptions of it. Pringle claims that both Mr. Ramsay and Lily Briscoe use Mrs. Ramsay as a container for their idealized images of domesticity. As Pringle suggests, applying *Poetics of Space* to reading of *To the Lighthouse* highlights Mrs. Ramsay's disconnection from the space she inhabits and enriches the understanding of her sterile space and how she creates space for others.

Randles, Beverly Schlack. "Virginia Woolf's Poetic Imagination: Patterns of Light and Darkness in *To The Lighthouse*." *The Elemental Dialectic of Light and Darkness: The Passions of the Soul in the Onto-Poiesis of Life*. Ed. Anna Theresa Tymieniecka. Dordrecht: Kluwer, 1992. 193-205.
Discusses the relation of light and darkness in *To the Lighthouse*, which postulates light as female and identifies darkness as a male. Randles claims that combining opposing principles of phallus and eye, tower and beam, the lighthouse becomes the symbolic equivalent of the idea of androgyny. Randles elaborates the conflict between Mrs. Ramsay's feminine intuition Mr. Ramsay's masculine intellect. While Mr. Ramsay's masculine reason is mocked, Mrs. Ramsay's secret inner self is perceived as synthesis of light and darkness. Further, Randles explicates the symbolism of the window and the lighthouse, which differentiates between commitment to impersonal values and involvement with interpersonal human relationships. Randles concludes that for Woolf the function of art is to reconcile antagonistic forces and to triumph over darkness, dissolution and chaos.

Rantavaara, Irma. "To The Lighthouse." *Virginia Woolf and Bloomsbury*. Folcroft Library Editions, 1978.

Claims that *To the Lighthouse* not only illuminates the process of artistic creation but also discusses the theme of "good life" from a woman's point of view. Rantavaara explores the controversial question how far the work and the author's personality can interpret each other. Still, Rantavaara suggests that *To the Lighthouse* sheds light on the author's growth of personality in the light of family relations and inheritance as well as on her imagination and ideas concerning values. Specifically, Rantavaara traces the seeds of self-destruction, her tendency towards solitude and her sense of beauty back to Woolf's childhood experience. Besides autobiographical reading, Rantavaara points out the identification between Woolf and her alter ego, Lily Briscoe, whose painting reflects Woolf's color-symbolism. Also, Rantavaara finds Woolf's approach to life is through moments of revelation of mythic vision, analogous with the moments of creation, with aesthetic experiences.

Rapaport, Herman. "Geoffrey Hartman and the Spell of Sounds." *Rhetoric and Form: Deconstruction at Yale*. Ed. Robert Con Davis and Ronald Schleifer. Norman: U of Oklahoma P, 1985. 159-177.

Explores the effect of the sound shapes of language in literature. Rapaport applies Roman Jakobson's theory that the sound shapes of language function as the protective envelop within which the subject comes to be and through which the subject can penetrate the world without leaving what is one's coverlet of words. Also, Rapaport draws on linguistic ideas that the sound shapes are like passwords which establish the channel between addressor and addressee. With reference to Geoffrey Hartman's exploration of psychological defense formations in Wordsworth's poetry, Rapaport discusses psychological defense formations disclosed in the spell of sounds in four works: Virginia Woolf's *To the Lighthouse*, Herman Melville's *Moby-Dick*, James Joyce's *Finnegans Wakes* and Alban Berg's *Violin Concerto*. Rapaport claims that in *To the Lighthouse* voice opens onto symbolization or thematization in which the restoration of the self is possible.

Risolo, Donna. "Outing Mrs. Ramsay: Reading the Lesbian Subtext in Virginia Woolf's *To the Lighthouse*;" Sel. Papers from 2nd Annual Conf. on Virginia Woolf, Southern Connecticut State Univ., New Haven, June 11-14, 1992." *Virginia Woolf: Themes and Variations*. Ed. Turk Vara Neverow and Mark Hussey. New York: Pace UP, 1993. 238-48.

Provides a reading of the lesbian subtext in Woolf's *To the*

Lighthouse. Drawing on Andrienne Rich's concept of "lesbian continuum," Risolo claims that Mrs. Ramsay is female identified and lesbian. Specifically, Risolo discusses Mrs. Ramsay's female-identified experiences and her ambiguous relationship with Lily Briscoe which indicates her lesbian desire. Significantly, Risolo elucidates Mrs. Ramsay's struggle with her divided consciousness, shifting between her two selves as the narrative shifts between the heterosexual plot and the lesbian subtext. Risolo also discusses the narrative space of sameness, in which women envision relationships based on sameness, and considers Mrs. Ramsay's core of darkness as the birth of the lesbian self as well as a desire toward death.

Roe, Sue. "The Mirror Cracked: *To The Lighthouse*." *Writing and Gender: Virginia Woolf's Writing Practice*. Harvester Wheatsheaf: St. Martin's Press, 1990. 63-80.

Focuses on the relationship between Mrs. Ramsay and Lily Briscoe and their respective relationship with the demanding patriarch, Mr. Ramsay. Roe finds that while Mrs. Ramsay is concerned about veiling and grapples with her surface projection of herself, Lily gets beneath the surface in order to release the meaning of truth. Roe considers the two stories as two ways of negotiating between the demands of the self and the demands of the world. Comparing Mrs. Ramsay's and Lily's styles of creativity, Roe suggests that Lily re-drafts the story Mrs. Ramsay tells in the first part of the novel. Moreover, Roe claims that time passing and the process of recollection contribute to Lily's being able to tell another story by piercing the veil of Mrs. Ramsay's romantic illusions. Roe maintains that the re-telling of Mrs. Ramsay's story about marriage and the Victorian matriarch is accompanied by the experiences of emptiness and longing.

Ruddick, Lisa. *The Seen and the Unseen: Virginia Woolf's To the Lighthouse*. Cambridge: Harvard UP, 1977.

Ruotolo, Lucio P. "A Void at the Center: *To The Lighthouse*." *The Interrupted Moment: a View of Virginia Woolf's Novels*. California: Stanford UP, 1986. 118-141.

Focuses on Woolf's dealing with the sense of void in *To The Lighthouse*. Ruotolo claims that the inaccessibility of things occupies the center of the novel and nothingness moves Woolf to reshape and revise her own past experience and the basis of her art. Ruotolo discusses that the impact of nothingness, the sense of void, derived from Woolf's mother's death, continues to disrupt routines in the novel. Also,

Ruotolo shows that analogous to Mrs. Ramsay's resistance against time passing, the narrator employs language as a means of softening the shock of non-being. Moreover, Ruotolo explores Lily's artistic means of confronting the nothingness which Mrs. Ramsay's absence occasions.

Saxton, Ruth. "The Female Body Veiled: From Crocus to Clitoris." *Woolf and Lessing: Breaking the Mold*. Ed. Ruth Saxton and Jean Tobin. New York: St. Martin's, 1994. 95-122.

Deals with the treatment of female bodies in Virginia Woolf's and Doris Lessing's fiction. Saxton finds that though the female body is the focus in the examinations of female subjectivity, the schism between mind and body is overt and the discomfort with the female bodies are revealed in both writers' fiction. Saxton discusses Woolf's *The Voyage Out*, *To the Lighthouse* and *Mrs. Dalloway* and states that in Woolf's novels woman cannot simultaneously exist as an artist and mother, as mind and body. Also, Saxton explicates the submerged desire for female merger in Woolf's work and points out that Woolf's depiction of the body is absent or veiled in metaphor. Truthful as Lessing's portrayal of the female body is, Saxton considers Lessing is as conflicted about the female body as is Woolf. In Lessing's fiction, bodies are other, separated from women themselves and deemed as the container of consciousness. Saxton claims that both writers reject woman's body and fail to imagine a new paradigm which allows mind and body to coexist.

Schug, Charles. *The Romantic Genesis of the Modern Novel*. Pittsburgh: U of Pittsburgh P, 1979.

Schulz, Muriel R. "A Style of One's Own." *Women's Language and Style*. Eds. Douglas Butturff and Edmund L. Epstein. Akron : L & S Books, 1978. 75-83.

Spivak, Gayatri C. "Unmaking and Making in *To the Lighthouse*." *Women and Language in Literature and Society*. Eds. Ginet Sally McConnell et al. New York: Praeger, 1980. 310-327.

Provides a reading of *To the Lighthouse* as an autobiography and in terms of grammatical and sexual allegories. Specifically, Spivak reads the novel as the story of Mr. Ramsay (philosopher-theorist) and Lily (artistic-practitioner) around Mrs. Ramsay (text). Spivak suggests that the project to catch the essence of Mrs. Ramsay is articulated in terms of finding an adequate language. Further, Spivak claims that the first part of the book focuses on the language of marriage, the second part is dominated by the language of madness and the third part reveals the language of art. Given the grammatical

structure of the book, Spivak defines the second part as the place of the copula. Spivak explores the significance of the copula or copulation and particularly stresses that the alternating rhythm of Lighthouse-canvas in the last part of the book as a copulation. Besides, Spivak examines the relation between life and work as the novel is related to Woolf's family experiences, especially her relationship with Vanessa.

Transue, Pamela J. "*Mrs. Dalloway and To The Lighthouse.*" *Virginia Woolf and the Politics of Style*. New York: State University of New York Press, 1986.

Compares Woolf's two novels, *Mrs. Dalloway* and *To The Lighthouse*. Transue finds that both novels focus on women, Mrs. Dalloway and Mrs. Ramsay, who are experts at elevating domestic skills to the realm of art. Significantly, Transue suggests that both traditional women are depicted as "the Angel in the House," who Woolf murders by committing her to paper. Transue claims that the act of creation is an act of control. Moreover, Transue points out the difference between both women. As Transue indicates, while Mrs. Dalloway is incapable of love and fails as a mother, Mrs. Ramsay is the archetype mother, loving and understanding. Further, Transue discusses Woolf's unsuccessful treatment of female sexuality in the presentation of female experiences in both novels. Transue also discusses marriage as the institution of patriarchy and as the ultimate relation. Besides, Transue indicates the dialectic of the sexes and the androgynous resolution to the sexual dialectic. Transue also explores the female mystique in both women, to whom Woolf attributes the healing and restorative power.

Tyler, Lisa. "'I Am Not What You Supposed': Walt Whitman's Influence on Virginia Woolf; Selected Papers from Fifth Annual Conference on Virginia Woolf." *Virginia Woolf: Texts and Contexts*. Ed. Beth Rigel Daugherty and Eileen Barrett. New York: Pace UP, 1996. 110-16.

---. "Mother-Daughter Passion and Rapture: The Demeter Myth in the Fiction of Virginia Woolf and Doris Lessing." *Woolf and Lessing: Breaking the Mold*. Ed. Ruth Saxton and Jean Tobin. New York: St. Martin's, 1994. 73-91.

Explores Woolf's and Lessing's works, in which both writers revise the Demeter-Persephone myth to narrate women's relationship with others, especially the mother-daughter relationship. Tyler focuses on Woolf's novels, *The Voyage Out*, *Mrs. Dalloway*, and *To the Lighthouse*, and Lessing's short story, "The De Wets Come to Kloof Grange." Tyler demonstrates that these stories replace the traditional Freudian

oedipal plots of heterosexual romance and the search for the father with homoerotic romance and the search for the mother. However, as Tyler points out, both authors are realistic in acknowledging that homoerotic romances also fail.

Verdonk, Peter. "Words, Words, Words: A Pragmatic and Socio-Cognitive View of Lexical Repetition." *Twentieth-Century Fiction: From Text to Context*. Ed. Peter Verdonk and Jean Jacques Weber. London: Routledge, 1995. 7-31.

Vogler, Thomas A. *Twentieth Century Interpretations of To the Lighthouse: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

Weston, Anita. "Of Meat and Metaphor: The Life of Signifier in *To the Lighthouse*;" *Atti del VII Cong. Nazionale dell'Assn. It. di Anglistica, Siena, 2-4 Nov. 1984.*" *La performance del testo*. Ed. Franco Marucci and Adriano Bruttini. Siena: Ticci, 1986. 383-392.

Yoshida, Yasuo. "*To the Lighthouse* to The Portrait of a Lady." *Gengo to Buntai: Higashida Chiaki Kyoju Kanreki Kinen Ronbunshu*. Ed. Chiaki Higashida. Osaka: Osaka Kyoiku Tosho, 1975. 218-28.

Dissertation Abstracts

Allen, Annette C. "A Phenomenological Exploration of Time, Self, and Narrative in the Major Novels of Virginia Woolf." *DAI* 49.7(1989): 1806A. The University of Texas at Dallas.

Provides a phenomenological investigation into Virginia Woolf's *Mrs. Dalloway*, *To the Lighthouse*, *Between the Acts*. Allen applies Husserl's concept of intentionality and Bergson's notion of consciousness as duration. Allen suggests that in Woolf's work the self is presented as a stream of temporal relations. Further, Allen explores the role of memory and imagination in moments of consciousness and the tension between inner time consciousness and objective time. Finally, Allen finds that the self is abandoned for community, the individual moment for human communion.

Braun, Elizabeth Anderson. "The Monkey and the Lion: A Study of Shame in the Father-Daughter Relationship of Virginia Woolf and Leslie Stephen." *DAI* 54:6 (1993): 3334B. Fielding Institute.

Provides a psychobiographical study of Virginia Woolf's life, based on Woolf's journals, diaries, letters, *To the Lighthouse* and *A Sketch of the Past*. Braun applies psychoanalytical concept to the

understanding of Woolf's experiences of shame within the context of her relationship with her father. Braun finds that Woolf's enduring relationship with her father, which changed from idealization to ambivalence, appears in *To the Lighthouse*.

Cabot, Elizabeth Kahlo. "Virginia Woolf's Speaking Pictures." *DAI* 51.11 (1991): 3750A-51A. Boston U.

Explores the influence of painting on Woolf's fiction. Cabot finds that Woolf's use of color and emphasis on formal unity are influenced by painting. Also, Cabot finds that visual art serves as inspiration when Woolf attempt to revise the traditional novel form and to represent simultaneity. Cabot suggests that Woolf's depictions of Lily as a painter in *To the Lighthouse*, Bernard as writer in *The Waves*, and Miss La Trobe as dramatist in *Between the Acts* exemplify a progression toward integrating the pictorial and the literary arts in drama.

Cunningham, Bonnie Wilde. "Bearing the Pain: Anaesthetics of Impersonality in Modernist Fiction." *DAI* 55.3 (1994): 561A-62A. Brandeis U.

Explores the aesthetics of impersonality, termed as anaesthetics, in modernist fiction, which intends to bear the pain of modern life by separating the mind from the body. Cunningham demonstrates how Woolf, Joyce and Hemingway impersonalize the personal and turn autobiography into fiction by privileging intellectual perceptions of experience. Despite the fact that the modernists authors use impersonality to sustain detachment, Cunningham explores the attendant gains and losses, the claims of empathic identification, and the potential for pain as a locus of meaning.

Derrickson, Anne Lenore. "Loss and Recuperation in the Novels of Woolf and Duras." *DAI* 44.10 (1984): 3056A. University of California, Berkeley.

Discusses the rhythms of loss and recuperation in Woolf's *To the Lighthouse* and *Between the Acts*, and Marguerite Duras's *Moderato Cantabile*, *Le Ravissement de Lol V* and *Le Vice-consul*. Analyzing the antithesis of emptiness and fullness, Derrickson applies the structuralist, psychoanalytic and hermeneutic theories of Jonathan Culler, Fredric Jameson, Jacques Lacan and A. J. Greimas. Also, Derrickson draws on psychoanalysis to examine Woolf's use of foot imagery and Duras's reference to hands in their novels.

Diment, Galya. "Split Autobiographical Selves: Duality and Autobiography in the Works of Ivan Goncharov, Virginia Woolf and James Joyce." *DAI*

49.6(1988): 1449A. University of California, Berkeley.
Examines duality in Ivan Goncharov's *Common Story*, Virginia Woolf's *To the Lighthouse* and James Joyce's *Ulysses*. Diment suggests that the characters of the Aduievs, Dedalus and Bloom, Cam Ramsay and Lily Briscoe serve as the double of the split self. Also, the doubles are presented as conflicting parts, undeniable and human. Further, Diment considers that each of the doubles provide insight into the authors' split autobiographical self.

Drummer, Carlee Rader. "The Broken Chrysalis: Virginia Woolf's Grieved Grief." *DAI* 50.8 (1990): 2495A. State University of New York at Stony Brook.

Focuses on Woolf's grief at the deaths of her family presented in *Jacob's Room*, *Mrs. Dalloway*, and *To the Lighthouse*. Drummer suggests that the four phases of mourning function as the matrix out of which Woolf's novels draw their central imagery. Drummer claims that in *To the Lighthouse*, Woolf works through the phases of reorganization/resolution by terminating her protracted mourning for her mother.

Ehrlich, Susan Lynn. "A Linguistic Analysis of Point of View in Fiction." *DAI* 48.11 (1988): 2860A. University of Toronto.

Analyzes the discourse structure of *To the Lighthouse* and *Mrs. Dalloway*. Ehrlich analyzes the language of literary texts conveyed from multiple points of view and the relationship between linguistic form and point of view in fiction. Ehrlich demonstrates various linguistic means to interpret both foreground and background material conveyed from a multiplicity of perspectives.

Ferrari, Margaret Burns. "What the Heroines Want: Self-Discovery in *Emma*, *Persuasion*, *Jane Eyre*, *Villette*, *Mill on the Floss*, *Mrs. Dalloway* and *To the Lighthouse*." *DAI* 46.3 (1985): 705A. Tufts University.

Focuses on the heroines' search in the novels of Austen, Bronte, Eliot and Woolf. Ferrari claims that unlike male counterparts, the heroines in the novels lack a sense of self and goals but learn about themselves and their wants through relationships with those around them. Further, Ferrari examines marriage as a vehicle for self-fulfillment, which varies in these authors' fiction.

Fredrick, John Andrew. "Triumph and Travesty: Reflexivity and the Artistic Conquest of Nothingness and the Void in Virginia Woolf's *To the Lighthouse* and Ford Maddox Ford's *The Good Soldier*." *DAI* 46.11 (1986): 3345A. University of California, Santa Barbara.

Compares Virginia Woolf's *To the Lighthouse* and Ford Maddox Ford's

The Good Soldier in terms of fictive reflexivity and the artistic conquest of nothingness and void. Fredrick demonstrates that the reflexive would-be artists in both novels attempt to use their artistic mediums to vanquish the chaos and to beget identities for themselves as well. Also, Fredrick offers a study of aesthetics versus aestheticism. Fredrick suggests that the tension between the two novels anticipates Samuel Beckett's and Vladimir Nobokov's reflexive novels.

Friedman, Betty McClanahan. "The Princess in Exile: The Alienation of the Female Artist in Charlotte Bronte, George Eliot, and Virginia Woolf." *DAI* 46.3 (1985): 705A. The Ohio State University.

Is concerned about the articulation and absence of feminine creativity and the problems of feminine alienation. Friedman presents the effects of feminine alienation from language, self and culture in Bronte's *Villette* and Eliot's *The Mill on the Floss*. Besides, Friedman claims for the recognition of two forms of feminine creativity in Woolf's *To the Lighthouse*. Friedman argues that the female artist is not the extension of the male artist and cannot be viewed in terms of the masculine models.

Fulton, Marilee Line. "Virginia Woolf's Use of the Past: The Early Criticism to *To the Lighthouse*." *DAI* 47.2 (1986): 536A. University of New Hampshire.

Examines the role of history in Woolf's criticism and fiction. Fulton suggests that Woolf combines history and modernist technique in her novels. Also, Fulton claims that the historical themes are the focus of *Jacob's Room*, *Mrs. Dalloway*, and *To the Lighthouse*. Fulton considers that these novels constitute Woolf's "new biography," in which the traditional, masculine history is challenged.

Gleiter, Karin Jill. "Similes in Virginia Woolf's Fiction: *The Voyage Out*, *To The Lighthouse*, *The Waves*, *Between the Acts*." *DAI* 39 (1978): 295A.

Godwin, Janet Lynn. "Virginia Woolf: Moments of Vision in *Mrs. Dalloway*, *To the Lighthouse*, and *Between the Acts*." *DAI* 41.7(1981): 3102A. The University of Texas at Austin.

Explores Virginia Woolf's moments of vision in *Mrs. Dalloway*, *To the Lighthouse*, and *Between the Acts*. In these moments of vision, the apparent separated things in reality are actually united. Godwin points out that in *Between the Acts* the distinction between subjective and objective vanishes as the unity of things is achieved. Godwin focuses on how the characters attain the resolution of

conflicts among them in *To the Lighthouse*. As to Mrs. Dalloway, Godwin discusses the connections among the characters.

Grant, Wilda Leslie. "Women's Search for Identity in Modern Fiction (1881-1927): Self-Definition in Crisis." *DAI* 49.3 (1988): 510A. University of Maryland College Park.

Provides a study of the eight female characters in the novels of Henry James, Joseph Conrad, D. H. Lawrence and Virginia Woolf. As Grant considers, these female characters reflect the position of women at the specific point in the history of the modern world. Also, Grant suggests that the evolution of the female character in these novels parallels the changes of women's roles toward the end of the nineteenth century.

Hill, Mary Lucille. "Remaking the Mother: New Directions for Women in British Narrative, 1910-1930." *DAI* 55.3 (1994):574A. University of Delaware.

Examines the treatment of the young woman as hero in *Howards End*, *Pilgrimage*, *The Rainbow*, *The Voyage Out*, *To the Lighthouse*, *Orlando*. Particularly, Hill explores the similarities in their journey toward maturation. Hill points out that these women as hero redefine womanhood by synthesizing masculinity and femininity. As Hill notice, while the parental identification prepares these female heroes to enter the symbolic world, their maternal inheritance makes them critique society and reject patriarchal ideology.

Hood, Richard Alan. "The Shadow of an Absence: Symbol and Meaning in the Modern Novel." *DAI* 45.4 (1984): 1112A-1113A. The University of Rochester.

Provides an interpretation of the epistemological framework of *The Good Soldier*, *To the Lighthouse*, *Absalom, Absalom!* and Joyce's novels. Hood investigates signification, meaning and the question of verifiability in Modern fiction. Hood argues that *To the Lighthouse* insists on the importance of unmediated perception for the integrity of meaning and the development of symbol. Hood points out the duality in Woolf's novel echoes Einstein's concern with the identification of "coordinate systems".

Kelley, Susan M. "Virginia Woolf's Visual Obsession: The Self Seen and Unseen." *DAI* 52.5 (1991): 1743A. Boston College.

Explores visual obsession in Woolf's *To the Lighthouse*. Kelley proposes that the constitution of the self hinges on being seen or unseen. Kelley elaborates Lacan's theory on the constitution of the self in relation to the symbolic chain. Further, the

interchangeability and substitutability of any position on the symbolic chain make the constitution of the self unstable and risky. Finally, Kelley points out Woolf creates wholeness as an illusory mask as the ending of *To the Lighthouse* presents and vision becomes a compulsory effort to establish or fix boundaries for a self.

Lashof, Carol Suzanne. "World without Distance: A Study of the Fiction of D. H. Lawrence and Virginia Woolf." *DAI* 45.1 (1984): 180A. Stanford University.

Discusses the theme of "distancelessness" in D. H. Lawrence's and Virginia Woolf's fiction. Lashof finds both authors wrote about the attempt of the British to abolish all distances and their characters inhabit a world with distance. Lashof mainly draws on Martin Heidegger's thought to explore both authors' ontological concerns.

Lefew, Penelope Anne. "Schopenhauerian Will and Aesthetics in Novels by George Eliot, Olive Schreiner, Virginia Woolf, and Doris Lessing." *DAI* 53.7 (1993): 2382A. Northern Illinois U.

Examines the influence of Arthur Schopenhauer, especially his theory of the will and aesthetics on the literature of George Eliot, Olive Schreiner, Virginia Woolf, and Doris Lessing. Particularly, Lefew points out the similarity between Schopenhauer's views on art and Bloomsbury aesthetics. Also, Lefew focuses on *To the Lighthouse*, in which Woolf applies Schopenhauerian perception of art, nature and the human condition.

Lewis, Alison M. "Rational Mysticism in the Works of Virginia Woolf." *DAI* 57.3 (1996): 1150A. Temple U.

Explores the influence of rational mysticism on Virginia Woolf's works. As Woolf uses mysticism in a secular context, Lewis traces it back to Woolf's childhood experiences of intuition and to the influence of her aunt, Caroline Stephen, a Quaker theologian and mystic. Lewis analyzes Woolf's autobiographical writing and her major novels, *To the Lighthouse*, *The Waves*, and *Between the Acts*. Also, Lewis relates Woolf's literary mysticism to other religious scholars' work. Besides, Woolf's representation of mystical "moments of being" is connected with her feminist agenda to focus on the repressed "other" and incorporate the semiotic other of language.

Lewis, Edward William. "Frame and Axis: The Control of Psychological and Formal Levels of Meaning in *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves*." *DAI* 37 (1977): 7763A.

London, Bette Lynn. "Forms of Evasion: The Modern Novel as Retreat." *DAI*

45.3 (1984): 842A. University of California, Berkeley.

Claims that modern writers use the form of the novel as the form of retreat, a way of withdrawing from the political, sexual and metaphysical territory which they precipitately explore. London examines Conrad's *Heart of Darkness*, Forster's *A Passage to India*, and Woolf's *To the Lighthouse*, in which the mind's construction of protective screens abounds. London stresses that evasions inform not only the authors' subject but their technique. In *To the Lighthouse*, London finds that the narrator effaces herself.

Lukens, Cynthia Diane. "The Woman Artist's Journey: Self-Consciousness in the Novels of Virginia Woolf." *DAI* 42.4 (1981): 1648A-1649A. University of Washington.

Claims that Woolf blends elements from three traditions: the realist goal of representing life, the modernist interest in consciousness, and the post-modernist emphasis on the artistry of the novel. Also, Lukens finds that the relation of art to life is the major theme of Woolf's fiction, which is dramatized by portraying the women artists. Specifically, Lukens analyzes three novels: *To the Lighthouse*, *Orlando*, and *Between the Acts*, all of which focus on the women artists' struggling with creativity and self-identity. Further, Lukens points out Woolf's change in attitude toward the function and efficacy of art and examines the self-conscious quality of Woolf's art.

Mathis, Mary Shirlene. "War/Narrative/Identity: Uses of Virginia Woolf's Modernism." *DAI* 57.2 (1996): 694A. U of Texas, Austin.

Attempts to redefine modernism and interpret the work on women, literature, and war with reference to history and poststructuralist theories of identity and narrative. Among Woolf's major novels, Mathis analyzes *Mrs. Dalloway*, *To the Lighthouse* and *Between the Acts*. Mathis suggests that the bracketed passages of "Time Passes" are embedded in and cut out of the rest to shape a skeletal war story, as the middle section functions to sever as well as connection the narratives of prewar and postwar sections. Mathis claims that this dialogism posits the interpenetration of Western narrative and violence. Also, Mathis finds that at the center of the novel are the examination of the patriarchal mother's complicity with the war-making forces, and the problematic naturalization of war.

Moses, John William. "'Soliloquies in Solitude': Virginia Woolf and the Romantic Imagination." *DAI* 50.6 (1989): 1668A. Miami University. Claims that Woolf is a modern Romantic who modernizing the novel by a Romantic aesthetic. Moses reveals Woolf's Romantic inheritance by comparing Woolf's aesthetic to the theory and practice of major

Romantic figures, such as Wordsworth, Coleridge, Shelley and Keats. Also, Moses focuses on the fictionalized aesthetic in *To the Lighthouse*, *Orlando* and *The Waves*, which demonstrates Woolf's affinities with Romantic tradition.

Nielson, Kathleen Buswell. "Comedy in Twentieth Century Fiction: *The Ambassadors*, *A Passage to India*, *To the Lighthouse*, and *Surfacing*." *DAI* 48.3 (1987): 648A. Vanderbilt University.

Provides a study of Henry James's *The Ambassadors*, E. M. Forster's *A Passage to India*, Virginia Woolf's *To the Lighthouse*, and Margaret Atwood's *Surfacing* as comedies. Nielson suggests that the twentieth century writers have used comedy as one way of confronting, surviving, and embracing the chaos of modern experiences. Specifically, Nielson focuses on one central woman in each novel, who embodies the life force comedy affirms.

Papoulis, Irene Engwall. "Virginia Woolf's Use of Language in *To the Lighthouse*, *The Waves*, and *A Room of One's Own*." *DAI* 47.11 (1987): 4090A. State University of New York At Stony Brook.

Investigates Woolf's world view manifested in her aesthetic vision. Papoulis explores Woolf's method of using language which is considered as a manifestation of certain ideas of contemporary feminist theory. Specifically, Papoulis focuses on *To the Lighthouse*, in which Woolf's concept of defining is explored. Also, Papoulis discusses *The Waves* in terms of language and its relation to the ideas of Eastern philosophy. Finally, Papoulis draws out Woolf's vision in *A Room of One's Own*.

Perkins, Wendy Barker. "The Politics of Form: Narrative Segmentation in Conrad, Lawrence, Woolf, and Hemingway." *DAI* 57.6 (1996): 2494A. U of Delaware.

Focuses on the narrative structuring of Conrad's *Lord Jim*, Lawrence's *Women in Love*, Woolf's *To the Lighthouse*, and Hemingway's *A Farewell to Arms*. Perkins explores how these novelists communicate meaning and their unique vision of human experience by expanding the traditional narrative form. Especially, the characters' internal quest for an authentic self and epistemological crises are accommodated in narrative. Perkins concludes that the novels reflect the indeterminate nature of knowing in the modern age.

Peternel, Joan. "Doubling the Hero and the Bride: Four Modern Quest Novels." *DAI* 42.7 (1982): 3156A. Indiana University.

Explores the hero's quest in modern novelistic versions, in which the identity of the hero is characterized as double or multiplicity. With

reference to the prototype of the hero's quest in *Tom Jones*, Peternel discusses James Joyce's *Ulysses*, Virginia Woolf's *To the Lighthouse*, Djuna Barnes's *Nightwood*, and William Faulkner's *Light in August*. In the discussion, Peternel adapts Northrop Frye's, Joseph Campbell's and Jung's theories.

Rock, Marcia Lynn. "Electronic Storytelling: A Study of Narrative Technique in the Novel and Video Adaptation of *To the Lighthouse*." *DAI* 43.2 (1982): 454A. New York University.

Examines different storytelling techniques in the novel and the dramatized video form of *To the Lighthouse*. Rock identifies how well or badly some storytelling techniques are translated from the text to the video form and focuses on the critical choices made in the process of adaptation. Rock also discusses the possibilities and limits of video as a storytelling mode.

Smith, Lenora Penna. "Revising the Feminine Self in the Fiction of Dorothy Richardson and Virginia Woolf." *DAI* 53.7 (1993): 2366A. Rice U. discusses the identity of the feminine self in the fiction of Dorothy Richardson and Virginia Woolf. Smith claims that while Richardson's characterization of women's identity, for example Miriam in *Pilgrimage*, is rooted in individualism, associated with the masculine, autonomous and unified, Woolf's female characters in *Mrs. Dalloway* and *To the Lighthouse* are not unified and autonomous, but fragmented and dispersed. Though Woolf's female characters incorporate relational, self-denying femininity, Woolf exposes the underlying ideology by granting the authority to women.

Sterk, Kay Puttock. "Autobiographical Fiction: Virginia Woolf and D. H. Lawrence." *DAI* 42.2 (1981): 699A. Brandeis University.

Examines the autobiographical writing of Woolf and Lawrence and clarifies the concept of autobiographical fiction. Sterk focuses on Woolf's *To the Lighthouse* and Lawrence's *Sons and Lovers*. While drawing on Freudian and other psychological theory, Sterk emphasizes that the overriding concern of both authors is with the creation and recreation of the self, and with the relationship of self and other. Sterk also explores the way their work depicts the self as constructed out of the dialectic between dichotomies.

Strong, Paul. "The Light in the Garden: Imagery in *Mrs. Dalloway*, *To the Lighthouse* and *The Waves*." *DAI* 34 (1974): 4288A-89A. Wis., Madison.

Stuber, Carol Ann. "Secular Immortality in Three Novels by E. M. Forster and Virginia Woolf." *DAI* 42.12 (1982): 5132A. St. John's University.

Explores secular immortality after death achieved by three female characters in Forster's *Howards End*, *A Passage to India*, and Woolf's *To the Lighthouse*. Stuber studies how in three novels each woman is associated with the image of home, cave and other container, earth water, motherhood, nurturing, and innate wisdom. Further, Stuber also compares the novels in the use of journal motif as a journey to attain wisdom and an elegiac performance.

Thickstun, William. "Visionary Closure in the Modern Novel." *DAI* 45.5 (1984): 1396A. Cornell University.

Explores the relation between the formal structure and its ending in five modern novels, including Forster's *Howards End*, Lawrence's *The Rainbow*, Joyce's *Ulysses*, Woolf's *To the Lighthouse*, and Faulkner's *The Sound and the Fury*. Thickstun suggests that the endings of the novels with a woman character's visionary experience derive from Romantic tradition. Further, Thickstun investigates the effect of visionary closure which tends to reinterpret the narrative. Especially, *To the Lighthouse* reshapes the visionary tradition from the perspective of a female artist.

Turner, Rosa Shand. "The Space of Monuments: *To the Lighthouse*, *Lord Jim*, *The Return of the Native*, and *Wuthering Heights* through the Poetics of Gaston Bachelard." *DAI* 45.3 (1984): 851A. The University of Texas at Austin.

Focuses on *To the Lighthouse*, *Lord Jim*, *The Return of the Native*, and *Wuthering Heights* to explore the meaning of space in terms of images of intimacy and images of intensity. Turner draws on the aesthetics of the French philosopher, Gaston Bachelard. According to Turner, Bachelard proposes the images of water, earth, air and fire, with one of which the novelists have an unconscious affinity. Specifically, Turner suggests that Woolf is associated with water, Conrad with fire, Hardy with earth, and Bronte with air.

Vrana, Sandra. "Mothers and Daughters in Women's Writings of the Nineteenth and Twentieth Centuries." *DAI* 56.9 (1996): 3598A-99A. Indiana U, Pennsylvania.

Explores the mother-daughter relationship by examining *Wuthering Heights*, *Jane Eyre*, *The Transit of Venus* and *To the Lighthouse*. Vrana applies Jungian and feminist criticism and motifs of fairy tales. Specifically, Vrana suggests that the appearance of negative archetypal images of the mother contributes to the daughter's separation from the mother. In *To the Lighthouse*, Vrana focuses on the dangers of trying to maintain the connection with the phallic mother. Vrana also finds that in these texts mothers refrain from

speaking of their feelings as a mother.

Zeiger, Melissa Fran. "'Lilacs Out of the Dead Land': Changes in the Modern Elegy." *DAI* 47.8 (1987): 3034A. Cornell University. Discusses modern elegies, including Swinburne's "Ave Atque Vale," Hardy's poems of 1912-13, Woolf's "Time Passes" in *To the Lighthouse*, and Berryman's *The Dream Songs*. Zeiger suggests that all these works depart from the convention of elegy and return to magical poetic modes: charm, incantation, and riddle. Also, Zeiger finds that elegy has a powerful relation to the ties between poetry and magic, while magic draws its power from the realm of death.

8. Bibliography of Feminist Theory on Motherhood, Daughterhood and Mother-Daughter Relationship

Journal Articles

Bazargan, Susan. "Oxen of the Sun: Maternity, Language, and History." *James Joyce Quarterly* 22.3 (1985): 271-280.

Caputi, Mary. "The Abject Maternal: Kristeva's Theoretical Consistency." *Women and Language* 16.2 (1993): 32-37.

Tries to affirm Julia Kristeva's continued importance to feminist scholarship by examining her writings on motherhood. Kristeva undergoes a transformation in her thinking and writing: she has abandoned formal politics and retreated into the private realm. Her interest in semanalyse reconsiders the relationship of language, meaning, and subject; her insistence on semiotics seeks a disruption of language. Yet as she channels her investigation of semanalyse into an endorsement of motherhood, which troubles many feminists, Kristeva is still consistent with her earliest writings. For Kristeva, motherhood illustrates the violent, disruptive aspects of the semiotic and "literally enacts the dissolution of unicity toward which semanalyse strives" (36).

du-Plessis, Michael. "Mother's Boys: Maternity, Male 'Homosexuality,' and Melancholia." *Discourse* 16.1 (1993): 145-73.

Fellman, Anita Clair. "Laura Ingalls Wilder and Rose Wilder Lane: The Politics of a Mother-Daughter Relationship." *Signs* 15.3 (1990): 535-561.

Gauthier, Lorraine. "Desire for Origin/Original Desire: Luce Irigaray

on Maternity, Sexuality and Language.” *Canadian Fiction Magazine* 57 (1986): 41-46.

Kahane, Claire. “Questioning the Maternal Voice.” *Genders* 3 (1988): 82-91.

Examines how recent feminists seek to construct empowering representations of an idealized mother and how the construction of this idealized mother will influence feminism. The figure of this idealized mother and the idealizing inscriptions of the maternal voice appear in the writings of Helene Cixous, Alicia Ostriker, Jessica Benjamin, Melanie Klein, and Julia Kristeva. Kahane offers a brief review of these discourses on the maternal. This new feminist poetics is an “articulation of a powerful dream, of a lost but recoverable maternal voice that speaks especially to women” (90-1), and it can disrupt the repetition and authority of the Symbolic. Nevertheless, Kahane warns feminists that although this feminist poetic seems to provide the liberation of women’s voices in writing, its dependence on the figure of the mother can eternalize the repressive connection between matter, mater, and female subjectivity, that is, the link between “female” and “nature.”

Kaplan, E. Ann. “Sex, Work and Motherhood: The Impossible Triangle.” *Journal of Sex Research* 27.3 (1990): 409-425.

Kirby, David. “‘The Thing You Can't Explain': Theory and the Unconscious.” *ARIEL* 25.2 (1994): 109-20.

Kristeva, Julia. “Stabat Mater.” *Poetics Today* 6.1-2 (1985): 133-152.

Leder, Sharon. “Women's Experience of the Holocaust and the Cult of Motherhood.” *Xanadu: A Literary Journal* 15-16 (1993): 70-81.

Lidoff, Joan. “Fluid Boundaries: The Mother-Daughter Story, the Story-Reader Matrix.” *Texas Studies in Literature and Language* 35.4 (1993): 398-420.

Focuses on the feminist thinking about the mother-daughter relation, which has altered the concepts of the self and of the relation between self and other. Lidoff mentions Nancy Chodorow’s notion that women’s identity is defined by more fluid ego boundaries and less absolute separation of self from other. As such, Lidoff finds that women’s writing is also characterized by more interactive, reciprocal definitions of self and other, identity and difference. Moreover, Lidoff indicates the emotional ambivalence of the mother-daughter relation and the problematic in identifying the female self with the

fused self. Lidoff discusses the idealized image of the Perfect Mother in Tillie Olsen's *Tell Me a Riddle* and what D. W. Winnicott called "good enough" mother in Grace Paley's work.

Parker, Alice. "Le Mal de mere/The (M)other's Text." *Tessera* 14 (1993): 47-63.

Explores how Julia Kristeva, Andrienne Rich, and Nicole Brossard "write (on) the body of the mother with a different ink" (53) and whether their writings can explain her own experience as a lesbian mother. Parker argues that as Kristeva removes the maternal body and female desire to a precultural locus—the semiotic, she re-essentializes the mother and fails to liberate the maternal body from a repressive discourse. Kristeva is not willing to move beyond the heterosexism of psychoanalytic doxa. By contrast, Brossard emphasizes that since the body is inscribed in culture, the only way to reorganize it is rewriting it. And Rich's lesbian rereading of the mother forces us to ask more disturbing questions. Parker also points out that the mother as a sign is overburdened with messages while the daughter as a sign is underdetermined.

Patterson, Yolanda Astarita. "Simone de Beauvoir and the Demystification of Motherhood." *Yale French Studies* 72 (1986): 87-105.

Tubert, Silvia. "The Deconstruction and Construction of Maternal Desire: Yerma and Die Frau ohne Schatten." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 26.3 (1993): 69-88.

Zerilli, Linda-M. G. "A Process without a Subject: Simone de Beauvoir and Julia Kristeva on Maternity." *Signs: Journal of Women in Culture and Society* 18.1 (1992): 111-35.

Provides a discussion on maternity in Simone de Beauvoir's *The Second Sex* and in Julia Kristeva's theory. Zerilli claims that Beauvoir's critiques of the maternal put into question the very masculine subject of modernity. Pointing out Beauvoir's discursive strategy to defamiliarize, demystify and unnaturalize motherhood, Zerilli suggests that Beauvoir does not uncritically adopt the language of reproductive biology from the male perspective; rather, Beauvoir amplifies the male utterance to the point of absolute absurdity. Moreover, as Zerilli indicates, Beauvoir's unmasking man's horror of the female body is the precursor of Kristeva's theory of abjection. However, Zerilli claims that Beauvoir refuses the nonsubject of the Kristevan maternal which, relegated to the silence, would secure rather than contest the patriarchal order.

Book Articles

Badinter, Elisabeth. *Myth of Motherhood: an Historical View of the Maternal Instinct*. London: Souvenir P Ltd., 1982.

Bassin, Donna et al, ed. *Representations of Motherhood*. New Haven, CT: Yale UP, 1994.

---. "Maternal Subjectivity in the Culture of Nostalgia: Mourning and Memory." *Representations of Motherhood*. 162-73.

Benjamin, Jessica. "The Omnipotent Mother: A Psychoanalytic Study of Fantasy and Reality." *Representations of Motherhood*. 129-46.

Bloom, Lynn Z. "Heritages: Dimensions of Mother-Daughter Relationships in Women's Autobiographies." *The Lost Tradition: Mothers and Daughters in Literature*. Ed. Cathy N. Davidson and E. M. Broner. New York: Ungar, 1980. 291-303.

Brown-Guillory, Elizabeth. "Disrupted Motherlines: Mothers and Daughters in a Genderized, Sexualized, and Racialized World." *Women of Color: Mother-Daughter Relationships in 20th Century Literature*. Ed. Elizabeth Brown-Guillory. Austin: U of Texas P, 1996. 188-207.

Brown-Guillory, Elizabeth, ed. *Women of Color: Mother-Daughter Relationships in 20th Century Literature*. Austin: U of Texas P, 1996.

Champagne, Rosaria. "True Crimes of Motherhood: Mother-Daughter Incest, Multiple Personality Disorder, and the True Crime Novel." *Feminist Nightmares: Women at Odds: Feminism and the Problem of Sisterhood*. Ed. Susan Ostrov Weisser and Jennifer Fleischner. New York: New York UP, 1994. 142-58.

Chasseguet-Smirgel, Janine. "Being a Mother and Being a Psychoanalyst: Two Impossible Professions." *Representations of Motherhood*. 113-28.

Chodorow, Nancy. *Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*. Berkeley: U of California P, 1978.

Studies the reproduction of mothering in the light of psychoanalysis in order to theoretically explain what has been unquestionably been true—that women have primary responsibility for child care; that women by and large want to mother and get gratification from their

mothering; and that women succeed in mothering though with conflicts and contradictions. Women's mothering reproduces itself cyclically: women, as mothers, produce daughters with mothering capacities and the desire to mother. But they produce son by repressing and curtailing their nurturant capacities and needs. Chodorow emphasizes that the reproduction of mothering is a central and constituting element in the social organization and reproduction of gender.

Cixous, Helene and Catherine Clement. *The Newly Born Woman*. Trans. Betsy Wing. Minneapolis, U of Minnesota P, 1986.

Argues that there is a voice crying in the wilderness, "a voice of milk and blood, a voice silenced but savage" (ix). It is the voice of a woman, newborn and yet archaic. In Part I, Clement provides an analysis of the images of women and focuses in particular on those of the sorceress and the hysteric, both of which become exemplary tropes for the female conditions. In Part II, Cixous reviews the "hierarchical oppositions" in patriarchy and points out that woman is alienated from her own bodily self and that female desire is channeled into the flights of the sorceress and the fugues of the hysteric. To liberate herself from such an oppressive and repressive system, "woman must challenge 'phallo-logocentric' authority through an exploration of the continent of female pleasure, which is neither dark nor lacking, despite the admonitions and anxieties of patriarchal tradition" (xv). In Part III, both Cixous and Clement focus on female madness fostered by marginalization. Though oppressive sometimes, this madness can become a privilege of marginality if silenced woman finds ways to cry, shriek, scream and dance in impassioned dances of desire.

Collins, Patricia Hill. "Shifting the Center: Race, Class, and Feminist Theorizing about Motherhood." *Representations of Motherhood*. 56-74.

Corbin, Laurie. *The Mother Mirror: Self-Representation and the Mother-Daughter Relation in Colette, Simone de Beauvoir, and Marguerite Duras*. New York: Peter Lang, 1996.

Cosslett, Tess. *Women Writing Childbirth: Modern Discourses of Motherhood*. Manchester: Manchester UP, 1994.

Dally, Ann G. *Inventing Motherhood: the Consequences of an Ideal*. New York: Schocken Books, 1983.

Daly, Brenda O. and Maureen T. Reddy, ed. *Narrating Mothers: Theorizing Maternal Subjectivities*. Knoxville: U of Tennessee P, 1991.

Attempt “to map the psychic geography of maternal consciousness” (12). To understand the complex maternal consciousness and to relocate the voices of mothers in women’s collective future, we have to, Daly and Reddy argues, “follow the way of mothers, dislodging mothers from their place in our psychic and cultural past in order” (12). The essays collected in this volume are all feminist works on motherhood or the mother-daughter relation in women’s novels or autobiography.

Dixon, Penelope. *Mothers and Mothering: an Annotated Feminist Bibliography*. New York: Garland Pub., 1991.

Everingham, Christine. *Motherhood and Modernity: an Investigation into the Rational Dimension of Mothering*. Buckingham: Open UP, 1994.

First, Elsa. “Mothering, Hate, and Winnicott.” *Representations of Motherhood*. 147-61.

Fleenor, Julian E., ed. *The Female Gothic*. Montreal: Eden, 1983.

Franklin, Sarah. “Romancing the Helix: Nature and Scientific Discovery.” *Romance Revisited*. Ed. Jackie Stacey and Lynne Pearce. New York: New York UP, 1995.

Gallop, Jane. *Feminism and Psychoanalysis: The Daughter’s Seduction*. London: the Macmillan Press Ltd., 1982.

Studies the relationship between contemporary feminist theory and the psychoanalysis of Jacques Lacan. Standing at the intersection of French psychoanalysis and feminism, *Feminism and Psychoanalysis* confronts problems of sexual difference, of desire, of reading, of writing, of power, of family, of language, and of phallogentrism. Gallop calls into question not only the idea of “opposite sexes” but also the opposition between psychoanalysis and feminism (namely, politics). The encounter of the two, Gallop hopes, will bring radical change on each side. On the one hand, psychoanalysis can unsettle feminism’s tendency to accept a traditional, rational, unified, puritanical self—a self supposedly free from the violence of desire. On the other, feminism can shake up psychoanalysis’s tendency to think itself apolitical and disclose its conservativeness in encouraging people to adapt to an unjust social structure.

Gardiner, Judith-Kegan, ed. *Provoking Agents: Gender and Agency in Theory*

and Practice. Urbana: U of Illinois P, 1995.

Garner, Shirley Nelson. "Constructing the Mother: Contemporary Psychoanalytic Theorists and Women Autobiographers." *Narrating Mothers: Theorizing Maternal Subjectivities*. Ed. Brenda O. Daly and Maureen T. Reddy. Knoxville: U of Tennessee P, 1991. 76-93.

Traces how the mother is constructed in D. W. Winnicott's essays, Nancy Chodorow's *Reproduction of Mothering*, and two collections of essays—*Psychoanalysis and Women: Contemporary Reappraisals*, edited by Judith L. Alpert, and *Lesbian Psychologies*, edited by the Boston Lesbian Psychologies Collective. Then Garner explores Maya Angelou's *The Heart of a Woman, Zami*. Angelou's autobiography falls outside Winnicott's system; Chodorow's psychoanalytic theories of the relationships of mothers and daughters fail to account for Angelou and her mother. The two collections draw attention to the role class, race, sexual orientation, and other factors of difference play in the idea of the mother. Garner concludes that turning to the fiction and autobiography of women writers would enrich psychoanalysis.

Glenn, Evelyn Nakano et al, ed. *Mothering, Ideology, Experience and Agency*. New York: Routledge, 1994.

Provides a collection of essays from interdisciplinary perspectives on how mothering is socially constructed as a set of activities and relationships involved in nurturing and caring for people. These essays focus on two themes: the existence of historical, cultural, class, and ethnic variation in the construction of mothering, and the existence of conflict and struggle over competing conceptions and conditions under which mothering is carried out.

Graulich, Melody. "Speaking across Boundaries and Sharing the Loss of a Child." *Private Voices, Public Lives: Women Speak on the Literary Life*. Ed. Nancy Owen Nelson. Denton: U of North Texas P, 1995. 163-82.

Hall, Deanna L. and Kristin M. Langellier. "Storytelling Strategies in Mother-Daughter Communication." *Women Communicating: Studies of Women's Talk*. Ed. Barbara Bate and Anita Taylor. Norwood, NJ: Ablex, 1988. 107-126.

Provides an empirical investigation of women's storytelling and concentrates specifically on storytelling strategies in personal experience narratives of mothers and daughters. The stories in mother-daughter communication are not gender-exclusive in topic, but they usually reflect the particular experience and concerns of women in the family. Collaborative strategies are the preferred mode of

storytelling: mothers function as family historians, daughters as storytellers under their mother's guidance. But mothers and daughters present family stories from their different generational perspectives. In mother-daughter communication, collaboration is a rich and complicated interplay of identification and differentiation between mother and daughter as they define their relationship to each other. Collaborative strategies also function to confirm the mother-daughter relationship.

Ireland, Mardy S. *Reconceiving Women: Separating Motherhood from Female Identity*. New York: Guilford Press, 1993.

Challenges the definitions of womanhood that result in the view that women cannot be complete without children. People always experience childless women as missing something and as a source of discomfort because their lives lay outside the parameters of traditional womanhood. Ireland emphasizes that only when the implicit assumption that motherhood is intrinsic to the fulfillment of adult female identity is challenged, will a woman's destiny truly be her own.

Irigaray, Luce. *This Sex Which Is Not One*. Ithaca, New York: Cornell UP, 1985.

Reconsiders several topics: the implications of the thought of Freud and Lacan for understanding womanhood, classic views on the significance of the difference between male and female sex organs, the experience of erotic pleasure in men and in women, and the economic exploitation of women, who are reduced to an object of exchange between men or groups of men. Irigaray seeks to dispute and displace phallogocentric structures of language, and with a challenging writing practice, she tries to shape a feminine discourse that would put an end to Western culture's enduring phallogocentrism.

Kahn, Coppelgia. "The Hand That Rocks the Cradle: Recent Gender Theories and Their Implications." *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*. Ed. Shirley Nelson Garner et al. Ithaca: Cornell UP, 1985. 72-88.

---. "Mother." *Changing Subjects: The Making of Feminist Literary Criticism*. Ed. Gayle Greene and Coppelgia Kahn. London: Routledge, 1993. 157-67.

Kaplan, E. Ann. "Motherhood and Representation: From Postwar Freudian Figurations to Postmodernism." *Psychoanalysis & Cinema*. Ed. E. Ann Kaplan. London: Routledge, 1990. 128-142.

---. "The Politics of Surrogacy Narratives: Notes toward a Research Project." *Feminist Nightmares: Women at Odds: Feminism and the Problem of Sisterhood*. Ed. Jennifer Fleischner and Susan Ostrov Weisser. New York: New York UP, 1994. 189-205.

Kristeva, Julia. *Powers of Horror*. Trans. Leon S. Roudiez. New York: Columbia UP, 1982.

Provides a psychoanalytic discussion of the process of "abjection," that is, the expulsion or rejection of the other. Abjection is a necessary process "through which "I" claim to establish *myself*" (3). Ironically, the abject, namely, what is rejected, is exactly the undesirable in the self, and therefore abjection amounts to the abjection of self. The earliest attempt to abject in our personal archeology is to reject the maternal entity. The child begins to become a subject only when it pursues a reluctant struggle against the mother, who will turn into an abject. For this abjection of the mother to happen, a third party, the father, has to intrude in the mother-child relationship. Moreover, Kristeva ties this process of abjection to the historical exclusion of women.

---. *Tales of Love*.

Lawler, Steph. "'I Never Felt As Though I Fitted': Family Romances and the Mother-Daughter Relationship." *Romance Revisited*. Ed. Jackie Stacey and Lynne Pearce. New York: New York UP, 1995. 265-78.

Studies the women who define themselves as having been born into the working class and who see themselves as middle-class. Lawler is concerned in particular with their interpretation of their relations with their mothers. The accounts of these women contain the elements of what Lawler characterizes as a female family romance—"a sense of not 'fitting' with their birth families, and a wish to replace their mothers, either now or in the past, with other women who displayed characteristics which they valued highly" (269) These women's search for replacement of mothers can be the search for the mother of fantasy—for an idealized mother who loves and accepts their daughters, and demands nothing in return. Yet such an idealization of motherhood obscures the material conditions of the mother's life and erases the desire of the mother.

Luker, Kristine. *Abortion and the Politics of Motherhood*. Berkeley: U of California P, 1984.

MacDonald, Claire. "Assumed Identities: Feminism, Autobiography and Performance Art." *The Uses of Autobiography*. Ed. Julia Swindells.

- London: Taylor & Francis, 1995.
- McDowell, Linda and Rosemary Pringle, ed. *Defining Women: Social Institutions and Gender Divisions*. Polity P, 1992.
- McMahon, Martha. *Engendering Motherhood: Identity and Self-Transformation in Women's Lives*. New York: Guilford Press, 1995.
- Mens-Verhulst, Janneke van et al, ed. *Daughtering and Mothering: Female Subjectivity Reanalysed*. London, New York: Routledge, 1993.
Offers analyses of many aspects of the mother-daughter relationship that were hitherto ignored or neglected, in particular the role of the daughter. The mother-daughter relationship is here seen as an archetype of real and symbolic generation differences between women. The term “daughtering” is put forward in order to emphasize that daughters also take an active part in shaping their relationships with mothers. This emphasis on the active side of daughterhood not only “facilitates the articulation of the problems of mothers from a “motherly” point of view” but also exposes “the spontaneous development of female subjectivity as opposed to intervening practices managed more or less consciously, arranged more or less intentionally and professionally by ‘established’ female subjects” (xiv).
- Nussbaum, Felicity A. *Torrid Zones: Maternity, Sexuality, and Empire in Eighteenth-Century English Narratives*. Baltimore, MD: Johns Hopkins UP, 1995.
- O’Barr, Jean F. et al, ed. *Ties That Bind: Essays on Mothering and Patriarchy*. Chicago: U of Chicago P, 1990.
- Pearlman, Mickey, ed. *Mother Puzzles: Daughters and Mothers in Contemporary American Literature*. Westport, CT: Greenwood, 1989.
- Rich, Adrienne C. *Of Women Born: Motherhood as Experience and Institution*. New York: Norton, 1986.
In order for all women to have real choices, Rich tries “to distinguish between two meanings of motherhood, one superimposed on the other: the *potential relationship* of any woman to her powers of reproduction and to children; and the *institution*, which aims at ensuring that that potential—and all women—shall remain under male control” (13). Motherhood as institution has alienated women from their own bodies, denied their choices, ghettoized and degraded potentialities, and created the dangerous schism between “private”

and “public’ life. Rich makes this investigation in terms of her own experience as a woman, a poet, a feminist, and a mother; it is an experience determined by the institution, not by Rich herself. Rich also draws on history, research, and literature to emphasize how motherhood as institution is imposed on all women.

Roseman, Ellen Bayuk. *The Invisible Presence: Virginia Woolf and the Mother-Daughter Relationship*. Baton Rouge: Louisiana State UP, 1986.

Ruddick, Sara. “Thinking Mothers/Conceiving Birth.” *Representations of Motherhood*. 29-45.

Sayers, Janet. *Mothering Psychoanalysis: Mothers of Psychoanalysis, Helen Deutsch, Karen Horney, Anna Freud, Melanie Klein*. New York, WW: Norton, 1991.

Explores how psychoanalysis, once patriarchal and phallogentric, is turned upside down—now almost entirely mother-centered—through the biographies of four women psychoanalysts, Helene Deutsch, Karen Horney, Anna Freud, and Melanie Klein. Through their efforts, the focus of psychoanalysis have shifted from individual issues concerning patriarchal power, repression, resistance, knowledge, sex and castration, to interpersonal issues about maternal care and its vicissitudes—identification, deprivation and loss, love and hate, idealization and envy, introjection and projection.

Silva, Elizabeth Bortalaia, ed. *Good Enough Mothering?: Feminist Perspectives on Lone Mothering*. London, New York: Routledge, 1996.

Smith, Anna. “Julia Kristeva and the Virgin Mary: 'Alone of All Their Sex?'" *Remembering Representation*. Ed. Howard McNaughton. Christchurch: Dept. of Eng., Univ. of Canterbury, 1993. 65-75.

Suleiman, Susan Rubin. “Writing and Motherhood.” *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*. Ed. Shirley Nelson Garner et al. Ithaca: Cornell UP, 1985. 352-377.

Trebilcot, Joyce, ed. *Mothering: Essays in Feminist Theory*. Totowa, N.J.: Rowman & Allanheld, 1984.

Umansky, Lauri. *Motherhood Reconceived: Feminism and the Legacies of the Sixties*. New York: New York UP, 1996.

Welldon, Estela V. *Mother, Madonna, Whore: the Identification and*

Denigration of Motherhood. New York: Guilford Press, 1992.
Questions the status of the psychosocial truism that men are perverse and women neurotic by pointing out that this division arises from a particular male ideology—women cannot be seen as perverse because the model for perversion was male. Yet what Welldon deals with is female perversion, at the center of which is the perversion of motherhood. Adult perversion, both male and female, usually results from a disturbed infant/mother relationship. Perversion of motherhood is the end product of serial abuse or chronic infantile neglect, and perverse mothering usually reproduces itself. Welldon argues that to understand the perverse woman we need to know something about her mother and her mother's mother and that it is necessary to locate motherhood as the place at the center of human difficulty rather than idealizing or denigrating it.

Wilt, Judith. *Abortion, Choice and Contemporary Fiction: the Armageddon of the Maternal Instinct*. Chicago: Chicago P, 1990.

Wiseman, Mary Bittner. "Renaissance Paintings and Psychoanalysis: Julia Kristeva and the Function of the Mother." *Ethics, Politics, and Difference in Julia Kristeva's Writing*. Ed. Kelly Oliver. New York: Routledge, 1993. 92-115.

Wodak, Ruth and Muriel Schulz. *The Language of Love and Guilt: Mother-Daughter Relationships from a Cross-Cultural Perspective*. Amsterdam: Benjamins, 1986.

Dissertation Abstracts

Park, You-me. "From Comfort Women to Women Warriors: Domesticity, Motherhood, and Women's Labour in the Discourse of Imperialism." *DAI* 56.2 (1995): 560A-61A.