



Uluslararası Sosyal Araştırmalar Dergisi

The Journal of International Social Research

Cilt: 8 Sayı: 38 Volume: 8 Issue: 38

Haziran 2015 June 2015

www.sosyalarastirmalar.com Issn: 1307-9581

AGAINST SOCIETY: WOMEN'S LANGUAGE, BODY AND MADNESS IN *WIDE SARGASSO SEA* AND *SULA*

Mesut GÜNENÇ*

Abstract

Two most important modernist writers Jean Rhys and Toni Morrison analyze woman's situations, madness and woman's struggle in patriarchal society. Madness is a result of patriarchy and male dominated societies. While Jean Rhys mentions about this madness using Antoinette in her work named *Wide Sargasso Sea*, Toni Morrison uses Sula how a woman should express herself and should defend her rights in patriarchal society. Rhys' character Antoinette is rejected and displaced from society because of inheritance of madness accepted in society. Antoinette has shameful and invisible life but at the same time her madness is a protestation against society. Morrison's character struggles with male dominance, and she stands out against rooted roles and rules shaped by patriarchal society using her language and her body.

Keywords: Madness, Patriarchy, Antoinette, *Wide Sargasso Sea*, Sula, Sula, Woman's Body and Language.

1. Introduction

This paper is about women's language, body and madness and also explains silence, mad and evil women in *Wide Sargasso Sea* that is written by Jean Rhys and *Sula* that is written by Toni Morrison. The first novel *Wide Sargasso Sea* contains women's silence, madness, feminist theories, political and racial oppression against patriarchy. Jean Rhys, using these perspectives, tells the story of Antoinette, patriarchy, British dominated rules and roles and limited perspectives of a woman. The second one is Toni Morrison's novel named *Sula*, "a contemporary novel about female friendship, offers a psychological development that defies traditional male-centered interpretations of male development and calls out for an expansion of the women centered paradigm" (Gillespie and Kubitschek, 1990: 21). Both women characters have to deal with roles and rules of patriarchal society. While Antoinette is defeated and loses her temper, Sula does not accept patriarchal rules and uses woman body and language in her struggle.

2. Antoinette and Woman's Language in *Wide Sargasso Sea*

In *Wide Sargasso Sea*, Jean Rhys "exposes the marginalized condition of women within the patriarchal issues such as colonialism, race, political oppression and mental illness" (Carr, 2007: 123). In this colonized and male dominated society, Jean Rhys explains the silent mad woman. This mad woman represents Bertha in Charlotte Bronte's *Jane Eyre* who is Mr Rochester's mad wife. Bertha is an important figure imprisoned in her husband's attic like Antoinette. Jean Rhys actually tries to reflect *Jane Eyre* against society in the point of patriarchy and madness. Jean Rhys "develops Bertha's identity by giving the reader access to the character's interiority, as expressed through interruptions in the narrative by disjointed memories, dreams and tangential thoughts within parenthetical asides" (Chan, 2010: 1). Jean Rhys develops Bertha's identity using Antoinette. The novel heroine Antoinette Cosway is a Creole woman and she lives with her mother Annette, her brother Pierre and her servant Christophine.

Antoinette faces a rigid childhood and her mother Annette leaves her very much because Annette spends most of her time with her son Pierre. Her childhood has difficult family relations and no supports. Rhys deconstructs family relations and shapes a silent woman in the society. This silent woman loses her identity and body control. After her rigid childhood, Antoinette marries with Mr Rochester who is an English man. He marries up with Antoinette for money not love. Jean Rhys, using Antoinette's husband, represents patriarchal society and causes of woman's silence. Because Rochester has Western thought and Western language and he uses his phallus power. Jean Rhys analyzes this Western thought and patriarchal language. In this thought, (Phallogocentrism) phallus has a master role in society because man, representing

* Adnan Menderes University, Foreign Language Department, Aydın / Turkey, mesut.gunenc@gmail.com

phallus, is the only powerful one and woman as the 'other' not having phallus. Western discourse sees woman as other and opposite. "The rest of the world, which I define as the other, has meaning only in relation to me, as man/father, possessor of the phallus"(Felman, 1975:2). This phallus occurs phallic differentiation, especially women feel incomplete and broken.

In *Wide Sargasso Sea*, Rochester uses his power and causes Antoinette to feel her lack of body. Rochester has regarded Antoinette as deficiency and he thinks that Antoinette has to choose to become silent and stay in the attic because he has the power. Rochester sees Antoinette as unstable, dangerous, less intelligent and inferior. Antoinette's situation is described as an absence, as lack and incompleteness. Rochester, ignoring two women thoughts and emotions, uses his phallic power. His phallus plays a foundational role in the roots of difference of Rochester and Antoinette. This difference supported by patriarchy; this patriarchy uses its own language in the world.

Language forms otherness, for that reason, women should start to use their own language to become subject not to become other. Language helps women to express themselves independently and to express their desire how they want. The role of language is so crucial for women for being subject in the society. Woman should be the subject of her sentences because subject is a function of the language. Antoinette couldn't be subject of her sentences so she couldn't express her desire; she couldn't become a subject in her and patriarchal society. A woman can constitute herself as a subject by using and exercising language. Language has a crucial role to become an individual and subject in society. Lacan points out the role of language and the importance of mirror stage:

Lacan shows the human subject as neither unified, whole, nor autonomous. Split between language and individuality, between "saying" and "being," the subject is operated by the structures of Desire and Law which are both explicable in mathematical terms. The mirror-stage duality of mother- infant symbiosis is experienced by the infant as a singularity or unity, and is only perceived as the dyad it actually is from the perspective of oedipal tri- angularity. This humble mother-infant-father drama places the foundation of human ontology on a structural split. It introduces a permanent drive toward identification with, and recognition from, others - in an effort to deny the unwell- come insights of the tenuousness of being, with their implicit intimations of death: i.e., a gap in being; an identity composed of fragments. The human tendency to seek unities through love, meaning, belief, and so on, derives from the mirror-stage experience of taking on an alien identity and desire as our own and then repressing it. (Sullivan, 1982: 9)

Here, Lacan points out the mirror stage because in the mirror stage, the child learns the language and when the child learns the language he/she becomes a subject. The mirror stage provides a process of identification. It is the first time which contains infant's facing with subjectivity. This subjectivity contains phallic function. While all men take place in phallic order, women are out of this order. Men altogether can be classified in a class, but women can't form this class, they can't come together because they don't have a phallus and they are seen to be lacking in society. Lacan also mentions male's roles about language and culture; "Lacan adds the role of the father as bearer of language and culture; he identifies the symbolic value attributed to the phallus as the basis for contrasts and contrasting values that the child incorporates as she attempts to make sense of and fit herself in the phallogocentric world" (Jones, 1981: 253). Father/phallogocentric world is the signifier of the meaning and she only can understand the meaning when she accepts the rules of father. In this context, Lacan indicates Rochester and his phallogocentric world. Antoinette accepts her husband's rules and roles about language and about herself. In Rochester's phallogocentric world, Antoinette tries to fit herself to the society using Rochester's language and meanings. Rochester is the signifier of Antoinette's life.

3. Sula and Women's Body in *Sula*

Beside language and meanings, women should know their bodies and be able to express their sexuality for themselves. Sula, Toni Morrison's character can be a good example for expressing herself. *Sula* tells two different black women (heroines) in Bottom which is located in Ohio/America. These two black women grow up together from childhood in spite of their differences of their families. Nel's family is accepted as conventional but Sula's family is very different. In spite of differences, Sula and Nel constitute female friendship between themselves during adolescence. After adolescence, their lives start to change; Nel chooses to go on conventional life. She gets married, has child and she has role of traditional womanhood. Sula doesn't choose this traditional life in Bottom; "The narrower their lives, the wider their hips" (Morrison, 1973: 121). She criticizes traditional choices of women in her society. Sula's choice and rejection about traditional life provides to use her sexuality for herself for her jouissance. Sula presents herself in the only way she knows how. Toni Morrison creates a character that uses her language, her body against to society. If

women succeed in their existence using their own language, they will shape their discourse against patriarchal society and discourse. Sula managed to shape her discourse in society. Sula forms her ideas for herself using her own language.

By the help of her own language, Sula can stand out against rooted roles and rules shaped by patriarchal society. In this way, the meaning of woman and woman body struggle with men's orders. Women shouldn't accept fixed identity and roles in society especially male dominated society. They can oppose rooted roles and definite explanations made by patriarchal society. Especially, Sula is opposed to rules and roles in her society, she doesn't accept fixed identity; her identity is based on independence. Sula thinks that her identity is equal to male identity. Toni Morrison represents Sula's society that woman's body roped in by man-centred concepts. When Sula obtains consciousness of her body facts, she shapes her discourse against society. Sula represents that patriarchy doesn't have much more power as thought. When woman can use her language and when she can identify her body:

She is infinitely other in herself. That is undoubtedly the reason she is called temperamental, incomprehensible, perturbed, capricious—not to mention her language in which “she” goes off in all directions and in which “he” is unable to discern the coherence of any meaning. Contradictory words seem a little crazy to the logic of reason, and inaudible for him who listens with ready-made grids, a code prepared in advance. In her statements—at least when she dares to speak out—woman retouches herself constantly (Irigaray, 1977: 103).

Women must recognize themselves, in that way they can learn their existence, they can learn their body, and they can realize pleasure of themselves. “For a woman to arrive at the point where she can enjoy her pleasure as a woman, a long detour by the analysis of the various systems that oppress her is certainly necessary” (105). If woman analyzes herself and her awareness about her body, she will oppose pornography and physical threat. If Amelie, a young servant of Antoinette and Rochester, had been aware of her body and herself, she wouldn't have slept with Rochester. In this way, Rochester couldn't use a woman body in order to get his aim.

Helene Cixous puts forward power of women's body; “oral drive, anal drive, vocal drive—all these are our strengths, and among them is the gestation drive—just like the desire to write: a desire to live self from within, a desire for the swollen belly, for language, for blood”(1997: 359). Sula represents power of woman's body. She knows her strength and uses this strength for her future. For women future, women should realize their powers. They can live by themselves; they can leave their community and witness different lives. They must know their sexuality and their body because they are different from men not deficient. Their body can be source of their self-expression. Women should concentrate their energies on their body especially in the points of motherhood and childhood. If they don't permit men to decide how they grow from childhood and to feel them as lacking, they can fight against to patriarchal society for future. The language of women should solve economic and cultural problems for themselves. Madeleine Gagnon points out facts about both body and language:

We have never been the masters of others or of ourselves. We don't have to confront ourselves in order to free ourselves. We don't have to keep watch on ourselves, or to set up some other erected self in order to understand ourselves. All we have to do is let the body flow, from the inside; all we have to do is erase...whatever may hinder or harm the new forms of writing; we retain whatever fits, whatever suits us. Whereas man confronts himself constantly. He pits himself against and stumbles over his erected self (1981:180).

Here, Gagnon, at the same time, indicates Sula and her behaviours. Sula lets herself live freely and her body. In this way, Sula can understand other women and tries to show that they should use language and know their bodies that are not represented by their fathers and phallic oppositions mixed up with domination, violence and oppression. If they don't use potential of their language in patriarchal society negative consequences, considered as passive, dependent and sexually disinterested, will appear. Antoinette was late for expressing her thoughts and for using her language. When she starts to use her language and her body, Rochester thinks that her malady comes up. One of the important negative features is malady thought in society. This malady is called madness in history. That madness thought, shaped by patriarchal society, causes obstacles of freedom expression and silence.

4. Madness and Women's Struggle in *Wide Sargasso Sea* and *Sula*

The madness thought causes women accepted as other/passive. Their identities are shaped in the masculine perspective. Women don't have social relations and financial resources so they have to cope with stress every period in their lives. Beside stress, woman (Antoinette) is thought outside of the community;

this community tries to rename woman as mad, hysteric and evil. I therefore offer here to explain mad and evil women in *Wide Sargasso Sea* and *Sula*. Both Antoinette and Sula represent characters that accept and reject oppressive structures and powers so they are called hysteric and mad.

For centuries, women have been classified as hysteric and mad. Woman "is mad, full of badly remembered memories, guilty of unknown wrongs; she is the seductress, the heiress of all generic Eves" (Clement, 1986: 6). In the point of seductress, *Sula*, in Toni Morrison's novel, can be a good explanation. She is seen a seductress woman because of the relation with Nel's husband. Phyllis Chesler mentions about the correlation between woman and madness; "women more than men, and in greater numbers than their existence in the general population would predict, are involved in 'careers' as psychiatric patients" (Chesler, 1973: p.xxii). These psychiatric patients represent inheritance of women. Antoinette's madness is accepted as an inheritance because of her mother's mental disorders. In *Wide Sargasso Sea*, Annette, Antoinette's mother, accepts patriarchy and rules of male dominated society. Annette thinks that she needs a rich husband for gaining status in society. Annette depends on her husband financially. Because of traditional belief, Annette accepts her husband's rules unconsciously. Women's world is shaped by patriarchal structure and this is the 'world of the unconscious'. When they wake up from this unconscious world and start to rebel (like Antoinette and Sula) against traditional life, they are classified as hysteric and mad in society. In this context Catherine Clement's argued Antoinette and Sula's situations:

These women, to escape the misfortune of their economic and familial exploitation, chose to suffer spectacularly before an audience of men: it is an attack of spectacle, a crisis of suffering. And the attack is also a festival, a celebration of their guilt used as a weapon, a story of seduction. All that; within the family (10).

As mentioned above, Antoinette suffers so much because of economic (her mother's choice) and familial problems. At the same time, Sula represents seduction in her society. According to society, they show hysterical symptoms. It can be easily absorbed that social position of women accepted as weakness or they had to accept this weaknesses. Unlike Sula, Antoinette accepts this weakness. She is not able to get in touch with others. She thinks that her only job is to accept Rochester's powers. She is either passive or dead. These powers take her into a passive place; Helene Cixous explains this passive place;

It is even possible not to notice that there is no place whatsoever for woman in the calculations. Ultimately the world of being can function while precluding the mother. No need for a mother, as long as there is some motherliness: and it is the father, then, who acts the part, who is the mother. Either woman is passive or she does not exist. What is left of her is unthinkable, unthought Which certainly means that she is not thought, that she does not enter into opposition, that she does not make a couple with the father (who makes a couple with the son) (2001: 68).

Patriarchal society forms oppositions as being active and passive. Antoinette takes place in the passive side. When she needs her mother, her mother leaves her for that reason Rochester acts the part; he takes place of active side. Rochester interprets and directs her role. In the passive side, Antoinette accepts everything and every rule from childhood; she behaves how her husband wants and obeys whatever her husband says. However, she is seen psychiatric patient and mad when she starts to use her language against Rochester. Antoinette's sayings are her language; her using language is a form of active side of woman like Sula. Sula doesn't accept roles and rules of society; she takes place in active side, and so she is accepted mad, like Antoinette.

Antoinette aims to burn her husband's house for that reason she may be named as madness but when we analyze her sufferings her locked attic in the house, we can see a rebellion about burning of the house. Antoinette shows psychological disorders because of her husband, environment, island, and English imperialism. First of all, disorders in Antoinette start with burning of their home and go on with death of her brother in that fire. Antoinette's traumatic behaviours show increase because of failure of social conflicts with people in island. In her society, Antoinette feels herself alone, frightened, powerless and lost. Jean Ryhs mentions about Antoinette's confused situation:

Everything was brightness, or dark. The walls, the blazing colours of the flowers in the garden, the nuns' habits were bright, but their veils, the Crucifix hanging from their waists, the shadow of the trees, were black. That was how it was; light and dark, sun and shadow, Heaven and hell, for one of the nuns knew all about Hell and who doesn't? (1968: 48).

Here, Antoinette's confused mood is tried to represented using motifs as brightness/dark, sun/shadow and heaven and hell. I mean Antoinette tries to find light, brightness just because she needs them so much however the dark or tragic side of life has already been shaped for Antoinette.

Dark or madness side is shaped by her husband Rochester. Rochester reflects the male domination and hypocrisy to Antoinette. After their marriage, Rochester regrets about his marriage and reflects his hypocrisy to his wife. Here, there is an extremely difficult situation for a woman if she loves her husband, if she believes her husband but when woman learns truths and shows reactions to society, she is called as mad, and Antoinette's situation is very similar to being called madness. After hearing madness in Antoinette's family, Rochester believes Antoinette's madness without thinking and without asking or he wants to believe because he doesn't respect his wife without knowing Antoinette's childhood and livings before. Rochester starts to think that Antoinette comes from a mad family and she is probably a mad woman.

In actuality, Antoinette's madness centres upon Rochester's mental and emotional abuse. He doesn't tell anything to Antoinette about madness and doesn't sleep with Antoinette. For that reason, Antoinette goes to Christophine for help and uses Obeah, a type of medicine, for not loosing Rochester. When Rochester learns this, he thinks that Antoinette is a mad woman who tries to poison him. I think, this medicine represents women's power instead of madness and Rochester is aware of this power so he wants to take control of Antoinette like a patriarchal / male dominated society. For taking control, he betrays his wife while Antoinette is hearing them on the next room. Antoinette can not stand up with betrayal and she bites Rochester's arm.

Here Antoinette's madness shows reaction but this reaction is protestation and rebellion of a woman because Antoinette suffers so much nearly in every period in her life just because he becomes a product of power society and he wants to control Antoinette in his masculinity. While they are in the island, Rochester plans to change Antoinette's name. Rochester plans to efface Antoinette's mind, thinking her mind isn't functional and Antoinette is a mad woman so Rochester renames Antoinette as 'Bertha'. However; Antoinette shows that she is not mad, she is aware of everything and she has self conscious as saying: "Bertha is not my name. You are trying to make me into someone else, calling me by another name" (121). Rochester tries to control female sexuality and identity giving Antoinette a new name. She is driven to madness by her patriarchal husband.

Rochester takes Antoinette to England because he thinks that Antoinette shows psychological and aggressive disorders and she must be confined to attic (to prison of patriarchal society). Antoinette is imprisoned by patriarchal rules. The attic is the final place for Antoinette's madness and control. Rochester decides what Antoinette can and cannot do. Rochester thinks that she is mad and dangerous and she has to stay in an attic, she must be silence. Rochester actually understands that he can not deal with Antoinette's speeches and consciousness and so he decides that she must be mad and stay in an attic. In this attic, there is no mirror; there is no voice and no identity:

There is no looking-glass here and I don't know what I am like now. I remember watching myself brush my hair and how my eyes looked back at me. The girl I saw was myself yet not quite myself. Long ago when I was a child and very lonely I tried to kiss her. But the glass was between us-hard, cold and misted over with my breath. Now they have taken everything away. What am I doing in this place and who am I? (147)

In a mirrorless prison, Rochester aims to erase Antoinette's existence because Rochester thinks that she is mad and Antoinette must stay in this prison. Antoinette hasn't belonged to anywhere since childhood and this alienation goes on in this attic in a different country.

She starts to lose her identity and conscious and starts to see dreams. In her dreams, she burns her husband's house and actually she walks down from the upstairs:

I waited a long time after her snore, the I got up, took the keys and unlocked the door. I was outside holding my candle. Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it with my hand and it burned up again to light me along the dark passage (155-56)

In patriarchal society, the burning of the house can be seen as the final point of madness but it is the reflection of vengeance; it is the reflection of Antoinette's activity. She tries to escape from the attic, from the life which causes her madness. She can be seen victim of patriarchal society, her weakness causes her self destruction; this self destruction consumes and destroys her but her madness is an effective role for fighting with patriarchal and colonial society.

In this society, in this madness and evil world I want to go on with Sula, mad and evil woman. Her town (her society) identifies Sula with evil, rebel, cad, delilah, witch and mad. The presence of mad woman disturbs society. Sula is seen against to rules; Sula is "a rule-breaker, a kind of law-breaker, a lawless woman" (Stepo, 1979: 216); but society has already against rules. Showing Sula as non-observant, community in Bottom actually shows depressed feelings among people and people show their sexism. Because of separation from society and prohibition of freedom, she revenges having affairs with males in community in a scoffing way; she tries to reveal who is good and who is mad or evil. In a conversation, Toni Morrison mentions about this situation:

One can never really define good and evil. Sometimes good looks like evil; sometimes evil looks like good-you never really know what it is. It depends on what uses you put it to. Evil is as useful as good is, although good is generally more interesting; it's more complicated. I mean, living a good life is more complicated than living an evil life, I think (Stepo, 1979: 216).

Here, Morrison tries to explain the necessity of good and evil in a community because these two important notions shape life from different perspectives. Sula can be seen as evil, mad or bad but this evil or mad woman can succeed to show reality in society.

Sula's desire is to create her own identity, her own independence so she threatens conventional male society and traditional rules accepted in Bottom. She doesn't want anyone else determining who she is. She doesn't care what others think about her. In one important sense, Sula's society defines Sula as a monster that grabs male power. "Sula, in her refusal to be passively female, becomes a female monster feared for her power to create." (Bryant, 1990: 737). Sandra Gilbert and Susan Gubar mentions about this opposition against patriarchal society in *The Madwoman in the Attic*; "what (Lilith's) history suggests is that in patriarchal culture, female speech and female 'presumption'-that is, angry revolt against male domination-are inextricably linked and inevitably daemonic" (1979: 35). Sula's "madness, freakishness, and monstrosity" is related with "poetic presumption" (35). Sula represents many things to her society. She is strong, independent and assertive for that reason, Sula, the heroine of the novel, can represent rebellious Lilith. She seduces man in the community. She can be seen intriguer but at the same time, she, Lilith, is the voice of rebellious woman. Sula comes to men at night and haunts them. Sula is the destroyer of male dominated society.

Sula's aim is to create her independence so the community defines Sula as strange and danger. She takes away comforting of community. She steals male identity while in the act of giving them pleasure. Sula steals Jude's identity and tries to show weakness of male society. Actually, Sula's struggles for survival are accepted as madness and insanity because the aim of these struggles is to change traditional society roles and rules. Sula's desire is to change community values and male values. In Sula's society, male values need to be controlled because they are selfish, rapist and see women as evil and mad. Sula realizes her gender limited roles and she starts to behave like male in Bottom and tries to show male's corruption. However, the community identifies her as an evil and madwoman. Sula's mind has been destroyed since childhood because she learnt her mother thought about her; she watched burning of her mother Hannah and she witnessed the accidental death of Chicken. Nel's behaviours and community values supported Sula's madness ironically.

The expression of madness and trauma are similar in the point of childhood and burning of the house both Sula and Antoinette. Both Sula and Antoinette have to face with difficult problems in their childhood in their similar communities. Their mothers don't care about much for their daughters. They face with burning of the houses. Their livings affect their mind and behaviours in the community. In different communities, Sula is luckier than Antoinette because Antoinette is imprisoned in the society; she is caught between the English imperialism and the black native. She has to stay in the attic and she has to experience a big trauma. She isn't supported by community like Sula but Antoinette couldn't express her feelings, couldn't represent her identity like Sula. When Antoinette tried to explain her thoughts and feelings, she was silenced and taken under control. Antoinette has to face with male's power and rules in the society and in the attic. However, she shows her protestation, which is called madness in patriarchal society, by biting her husband's arm and burning the house. Sula shows her madness, not accepting community's rules and male's hegemony, too. Sula takes her and Antoinette's revenge against society.

Conclusion

Finally, women should know their rights, should educate themselves, should use their language and write about their body and their identity without being under the influence of male writers and literature. In this way, women can struggle with patriarchal societies, imperialism and their laws. In this way, women can force societies to re-examine their vital traditions and to re-examine thoughts of evil, witch and madwoman.

Toni Morrison's character Sula, using her independence, language and even her body, could struggle with her society and rules of this society. Like Lilith, she becomes the voice of women in her society, she agonizes men in her society. The causes of women madness was created by pressure, strict rules, male power, religion and patriarchal societies. Jean Rhys's character Antoinette couldn't struggle with strict rules, her husband's rules. Male power pushed her to the attic. When women want to leave these societies or don't accept rules of patriarchal society, they are called prostitute, evil or mad. For that reason, much more conscious, educated women should be existed in society. That existence is shaped by women's language and using this language much more in the texts. Women writings will help women to bring out their problems in the society. Women should speak and write to compete with patriarchal society. In this way, women can form new meanings, which aren't defined by men, and they can change the brains which think that silence, weakness, inferiority, hysteria and madness are related with women. They can change Rochesters' brains.

REFERENCES

- BRYANT, G. Cedric (1990). "The Orderliness of Disorder: Madness and Evil in Toni Morrison's Sula". Indiana State University, pp.731-735
- CARR, Helen (2007). "A History of Women's Writing." *A History of Feminist Literary Criticism*. Ed. Gill Plain, Susan Sellers. Cambridge: Cambridge University Press, pp.120-137.
- CHAN, Bonnie (2010). "Madness and Identity". Cultural Logic Seminar, pp.1-5.
- CHESLER, Phyllis (1973). *Women and Madness*. New York: Avon Books.
- CLEMENT, Catherine (1986). "The Guilty One". From *The Newly Born Woman*. Minneapolis: University of Minnesota Press.
- CIXOUS, Helen (1997). "The Laugh of the Medusa", in *Feminisms: An Anthology of Literary Theory and Criticism*. Ed. Robyn Warhol and Diane Price Herndl, Rutgers, The State University.
- . (2001). "Sorties", in *Performing Gender and Sexual Identity, Performing Analysis: An Introductory Coursebook*. Ed. Colin Counsel and Laurie Wolf. Routledge, New York.
- GAGNON, Madeleine (1981). "Body I". *New French Feminisms*, Ed. Elaine Marks and Isabelle De Courtivron. Trans. Isabelle De Courtivron. MA: Schocken Books pp. 179-180
- GILBERT, Sandra M., and Gubar, Susan (1979). *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century literary Imagination*. New Haven: Yale UP.
- GILLESPIE, Diane., Kubitschek, Dehn M (1990). "Who Cares? Woman-Centred Psychology in Sula". St Louis University, Vol.24, No.1, Spring, pp. 21-48
<<http://www.jstor.org/stable/2904064>>.
- FELMAN, Shoshanna (1975). "Women and Madness: the Critical Phallacy". *Diacritics* 5. No.4, pp.2-10.
- IRIGARAY, Luce (1977). 'Ce Sexe qui n'en est pas un' in *Ce Sexe qui n'en est pas un*. Paris Minuit trans. in French Feminism.
- JONES, R. Ann (1981). "Writing the Body: Toward an Understanding of L'écriture Feminine". *Feminist Studies* 7. No.2. Summer, pp. 247-263
- MORRISON, Toni (1973). *Sula*. A Plume Book, New American Library, New York and Scarborough, Ontario.
- RHYS, Jean (1968). *Wide Sargasso Sea*. London: Penguin.
- STEPTO, Robert, B (1979). "'Intimate Things in Place': A Conversation with Toni Morrison." *Chant of Saints: A Gathering of Afro-American Literature, Art and Scholarship*. Ed. Michael S. Harper and Stepto. Urbana: U of Illinois, pp. 213-29.
- SULLIVAN, R. Ellie (1982). "Jacques Lacan, Feminism and the Problem of Gender Identity". *Journals Division Substance*. Vol.11. No.3. University of Wisconsin Press.