

**Community versus Freedom of
American Women in Sylvia Plath's *The
Bell Jar***

**Assistant Lecturer: Jalal Hatim Raheed,
Al-Iraqia University,
Department of English, College of Arts,**

ABSTRACT

At the end of the twentieth century, most of female writers were concerned with issues related to women. Actually, one of these writers is Sylvia Plath who represents women in her work. Plath's novel *The Bell Jar* (1963) focuses on different periods but emphasizes common problems of women such as identity and social pressure on women. From this point, the analysis of her work will reveal the social pressure on women and their reactions against it. In Sylvia Plath's novel *The Bell Jar*, Esther Greenwood struggles to form a true identity for her. She imitates many women from her society as a way to see how various identities work for her. In this paper I have tried to describe how the individual's entity is at conflict, as mirrored by Sylvia Plath in *The Bell Jar*. Her main character, Esther Greenwood is subjected to the dominant discourses of society but she tries to resist it in her own way in order to design her identity.

Keywords: identity, conflict, society, conservative, alienation, pressure.

المخلص:

أهتمت النساء من المؤلفات بقضايا تتعلق بشؤون المرأة في اواخر القرن العشرين، ومن هؤلاء المؤلفات سلفيا يلات التي مثلت النساء في عملها. فأن روايتها (الناقوس) -١٩٦٣- تركز على مختلف الفترات الا انها تؤكد على المشاكل العامة للنساء كالهوية والضغط الاجتماعي. ومن وجهة النظر هذه، فان تحليل عملها سيكشف الضغط الاجتماعي الواقع على المرأة وردة الفعل أتجاه ذلك. وفي هذه الرواية فأن اسثر كرينوود تكافح من اجل تشكيل هويتها الحقيقية فهي تحاكي عددا من النساء من بنات مجتمعها كوسيلة لتري كم من الهويات المتعددة هي تعمل من أجلها. لقد حاولت في هذا البحث أن أصف كيفية الصراع الحاصل في هوية الفرد، كما عكسته سلفيا يلات في روايتها (الناقوس). وان الشخصية الرئيسة في الرواية اسثر كرينوود خضعت الى تأثير الخطالات السائدة في المجتمع الا انها حاولت ان تقاومها بطريقتها الخاصة لتجسيد هويتها. الكلمات الرئيسية: الهوية، الصراع، المجتمع، المحافظ، العزله، الضغط.

Introduction:

Sylvia Plath was born to middle class parents in Jamaica Plain, Massachusetts, on October 27, 1932. In 1957 Plath met and married the British poet Ted Hughes, although the two split later on. The depressive Plath committed suicide in 1963, garnering accolades after her death for the novel **The Bell Jar**, and the poetry collections **The Colossus** and **Ariel**. In 1982, Plath became the first person to win a posthumous Pulitzer Prize.

The Bell Jar is the only novel for Sylvia Plath. It is largely an autobiographical novel which was published on 23rd January 1963. It has become one of the classic American novel and perhaps the most controlled account of a mental breakdown because of the effect of the American society on women which appeared in American fiction. Sylvia Plath subsequently became famous as a poet, and it is the autobiographical basis for her novel was well-established, and this should not be allowed to obscure the fact that it is a very distinguished American novel. Through the protagonist of the novel Esther Greenwood, *The Bell Jar* displays Plath's own experiences as a young American, losing her father at nine, securing a summer job in New York, her alienation and loss of identity from the highly gendered expectations of the 1950s, her near rape and cold-hearted loss of virginity, a traumatic suicide attempt, and her partial recovery in an asylum. *The Bell Jar* is not as great as her poetry, but it is still a painful and compelling novel reflecting her experience with the difficulties that she faced in her society.

This novel discusses how feminist revolt against the system complacent patriarchy of post-war America. Sylvia Plath wants to show how her protagonist revolts against the obstacles in her society; Esther supports by the young women in New York who sexually avoid predatory men. One of the main sources of women's suffering is society; it occasionally pressures on a person's soul and can be detrimental to the body leading to suicidal deaths. Sylvia Plath's novel *The Bell Jar* describes the effect of these pressures on the body and soul.

Nevertheless, it is a novel of a mental breakdown and acute depression for the women during the post-world war; terrible despair and disappointment led Esther to make several suicide attempts. She feels she lives under a bell jar, away from others and stewing in sour air. Here the novel itself begins to break down. Plath loses distance from Esther, who becomes cruelly contemptuous towards her mother and a fellow patient who dotes upon her and eventually kills herself. Plath's mother hated the novel for its 'basest ingratitude' to those who had cared for Sylvia through her breakdown. The most important thing of the novel is its clear-sighted and unflinching account of alienation and loss of identity, constraints on women, and overwhelming depressive breakdown. The tragedy is that in digging over her past demons, Plath may have rekindled their power.

Community versus Freedom of American Women:

After the Second World War and during the 1950's and 1960's women showed their protest against the rules of the society and this appeared amongst middle class women in America. Women in America feel that they need to be identified as they have experienced a feeling of emptiness even though they believed they had everything they could ever ask for in life. This phenomenon is covered by Sylvia Plath's *The Bell Jar* (1963) where she discusses the alienation crisis and loss of identity that many women experienced during this time. In Sylvia Plath's *The Bell Jar* the character of Esther Greenwood is faced with the housewife ideal of the 1950's and 1960's. This paper examines the character breakdowns in terms of the starting point, the crisis of identity and the resolution.

In this novel, Plath emphasizes the idea of housewives and the women suffering, as they ask for identity. With the Cold War, middle class women were encouraged to work outside their homes and to be educated, consequently realized their ability to be socially productive. During their period of time in the work place, women realized that they could be more than housewives.

Women begin to think how to protect their status rather than waiting to be protected, how to be economically independent, have their share of the public world, and prove to be active members of society. When finally most of the jobs were open to women and they had the chance to discover themselves and the world around them; they found themselves in a culture which encouraged them to go back home either socially or traditionally. Although some women carried on working, they were insidiously frustrated. As Betty Friedan in *The Feminine Mystique* mentions, the best way of making women frustrated was by labeling them as "man-eating feminist, the career woman- loveless, alone." (93). In addition to these frustrations, in *The Way We Never Were*, Stephanie Coontz also says that "Women who could not walk the fine line between nurturing motherhood [...] or who had trouble adjusting to creative "homemaking", were labeled neurotic, perverted, or schizophrenic." (32) With all the obstacles of being unnatural, women were systematically encouraged to choose to be housewives, loved and cared for by their husbands and children.

Actually during the 1950's and 1960's, the house represents safety for family and as a place of security from the uncertainties of the outside world, since the war brought an implicit fear of attack from the outside. People started to see home and family as a fort against uncertainty, they were looking for stability that they needed the most. So, fear and lack of stability put them back into their houses. This situation forced them to care about the

responsibility of creating a secure nest for their families. However, as Sally Bayley mentions, to make a private place did not provide the safety that was desired, since the postwar culture was a kind of culture that "Defamiliarize[d]and depersonalize[d], a culture in which the protective boundaries of the private realm [were] persistently opened up to a direct encounter with the rhetoric of nation". (159)

This phenomenon is covered by Bayley, as he argues that in the first stage of the Cold War, the division between the public and the private disappeared and the private became the public, the threat of one sphere outmaneuvering the other became a real threat. The two contradictory spheres blended with each other, yet this merging did not erase the conflicting notions of these two spheres, and this is what Plath wants to discuss it in her novel *The Bell Jar* as there is a clash between having education and employment on the one hand and family and home on the other hand, the women were suffocated with the roles that existed during the 1950s and 1960s. In *The Bell Jar*, Esther lives in conflict between what she wants and what the society creates as a kind of rules so she is more frustrated when the categories presented to her become even more mysterious and contradictory. As a result of this ambiguity, the idea of what she wants suddenly fades.

What I always thought I had in mind was getting some big scholarship to graduate school or a grant to study all over Europe, and then I thought I'd be a professor and write books of poems and be an editor of some sort. Usually I had these plans on the tip of my tongue. 'I don't really know,' I heard myself say. I felt a deep shock, hearing myself say that, because the minute I said it, I knew it was true. (BJ30)

Esther says that when she was in the school, she wished to be a writer and a world traveler. Yet, she admits that she has been thinking about these plans to be achieved, but she has never put these plans into a speech. But her plans remain a wish rather than an articulated plan. The moment she realizes this confusion is the moment she hears herself, and it is the moment her uncertainty of what she should be in the future arises. In other words, it can be suggested that with the increase of opportunities and the ambiguity of what is required, Esther is encouraged to be uncertain about her plans for the future.

The protagonist of *The Bell Jar*, Esther Greenwood stands up to many of the pressures of society and attempts to find out her identity in a very conservative society during the 1950s and 1960s. In Esther's story, autobiographical elements and harsh social conditions are carefully blended. The novel is a kind of criticism as it is a portrait of the American society of the 1950s. Linda W. Wagner mentions in "Plath's '*The Bell Jar*' as Female 'Bildungsroman'" (1991), that the novel is "a testimony to the repressive

cultural mold that trapped [Esther] ..." (429). Esther Greenwood is against such a society which goes contrary to her feelings and dreams to be free from all the pressures of the American society.

The state of confusion and the struggle of Esther with the society were unbearable. As Muller states "mind loses its own integrity when it loses integration with the environment" (148). *The Bell Jar* mirrors the gloomy atmosphere of Esther's inner world and also the suffocating conditions of her external world. Her wishes and ambitions clash with the expectations and dictates of the conservative society. So, Plath presents her Protagonist with inner conflicts and despair due to excessive external prohibitions.

Sylvia Plath creates the Protagonist in her novel *The Bell Jar* to represent her harsh experience in her society during the cold war. During the Second World War, most of the young men were engaged in the war, and the responsibility of maintaining the United States labor force was on the shoulders of its female citizens. The nation praised these working women during the war. When the war ended, they were encouraged to return to their prewar roles as wives and mothers and this was as a shock to them. The women, who were unwilling to return to home after war, were criticized for destroying the American family. The American society of the 1950s pressured women to marry early, have children, and support their husbands in forging careers. In *Literature and Its Times*, Joyce Moss and George Wilson write, "The belief that women should remain at home to raise children seemed unanimously held ..." (vol 4: p 21).

The narrator of *The Bell Jar* Esther Greenwood thinks of her career aspirations and independence. She contemplates her time - the "face of Eisenhower beamed up at me, bald and blank as the face of a fetus in a bottle" (BJ 98). Esther wants to complete her dream as a writer, but she has been shocked by the members of society who believe that being a wife and mother is the only option for her. As a result, she suffers a mental breakdown. Linda Huf comments:

Arrested as an artist by her socialization as a woman, which demands that she be ... decorative, Esther feels as if she has been bottled into paralysis. While the bell jar is clearly a metaphor for the heroine's private madness, it is ... a metaphor for the madness of an era ... when all women were glassed into 'belle' jars.... (414)

Nevertheless, the novel is a portrait of the American society in the 1950s and 1960s which restricted many women. Plath's novel *The Bell Jar* consists of three parts. The first part deals with Esther's one month stint at "Ladies' Day" magazine and the world of New York. Her experiences in New York fashion world are vividly recorded in the novel. In the second part, she returns home

in the Boston outskirts, and decides that suicide is the only solution to her inner conflict and problems. In real life Plath wanted to join the creative writing classes of Frank O'Connor, but Harvard University refused her. Consequently, she tried to kill herself. The novel faithfully records the event of her suicide attempt. The third part of the novel is about Esther's recovery and rehabilitation. After receiving psychiatric treatment and shock therapy, she returns to Smith College as she observes in the novel- "patched, retreaded and approved for the road" (BJ275).

Esther's mother, Mrs., Greenwood, is well- intentioned and hard-working, striving to provide for her children after Esther's father died without any life insurance. She is a serious and strong-willed person. She has taught shorthand and typing to support her two children after the death of her husband. Esther believes that "secretly she [mother] ... hated him for dying and leaving no money because he didn't trust life insurance salesmen" (BJ 43). Esther cannot trust her mother because she thinks her mother hates her father dying early and leaving the family in the lurch.

The Bell Jar is about "Esther's hatred of her mother" (Holbrook 31). Mrs. Greenwood represents the conservative society of the 1950s and 1960s. Esther blames her mother for her disaster. In Esther's opinion, her mother never tells her what to do and reasons with her like one intelligent being with another. She states that "mother took care never to tell me to do anything. She would only reason with me ... like one intelligent, mature person with another" (BJ 135). Esther dislikes her mother's thoughts and ideas because logic is meaningless to her.

Esther feels lonely as there is no one to help her in life. She is under great doubt and confusion regarding her orientation. In her article "Fusion with the Victim: A Study of Sylvia Plath" (1981), Shelley Orgel writes, "Emotionally Esther is out of phase with her mother, and she attempts to run away, to get lost, with a pathetic lack of success" (401). Esther feels helpless, unloved, and isolated. She painfully remembers, "My own mother wasn't much help" (BJ 42). As a consequence of this situation, Esther feels animosity for her mother. The immediate influence of the feeling of alienation and helplessness in the person is animosity. Esther, though, hides her feelings of hatred and animosity for her mother.

Karen Homey draws special emphasis on the conflicting ideals of society during the 1950s, as Esther says in the novel, "Pureness was the great issue" (BJ 90). Mrs. Greenwood reminds her daughter many times that she must remain pure. She mails her daughter an article "In Defense of Chastity," cut out from the Reader's Digest. The main point of the article was that "men wanted to be pure for their wives, and even if they weren't pure, they wanted

to be the ones to teach their wives about sex" (BJ 89). This article reveals the hypocrisy of men and their double standard to Esther. She does not believe in the separate standards of sexual behavior for men and women. Her anxiety is generated by society's norms that give men the freedom of premarital sex, but deny women the similar sexual freedom. Thus, Esther is in conflict as she wants to express herself sexually in an oppressive society of the 1950s.

According to Homey, basic anxiety means emotional isolation. Because of the mother's lack of real warmth for her, Esther Greenwood fails to develop an adequate trust in herself, or a capacity for true friendliness, or objectivity in thinking. She always anticipates hostility. She is unable to free herself of her attitudes which are strongly influenced by her background, especially by her mother.

Esther feels alienated from her family and community. She cannot express her ingrained feelings to anyone. Matuz writes, "Detached from others ... Esther lives on the periphery, watching and judging other' lives while obscuring her own" (385). From Horneyan psychoanalytic view, she is a detached person who has drawn around herself a magic circle which no one may penetrate. Homey states that the person who moves away from people looks to nature, dreams, books and art forms for keeping his conflicts out of operation. Thus, he builds up a world of his own with which he can do what he wants. Analyzing the theories of Karen Homey, Bischof points out that a detached or withdrawn person "writes ... dreams ... reads literature for the stuff with which to make his world immune from attack" (218). In Plath's *The Bell Jar*, Esther wants to complete her wish to become a creative writer, specifically a poet. But when she finds that it is difficult in such a repressive society of the 1950s, so withdrawal becomes her only course of action.

Esther Greenwood compares her mental crisis to living in a bell jar. When she fails in her effort to conform to antithetical roles - woman and writer- she becomes schizophrenic. Linda Huf comments, "As self-spars with self, as woman wars with artist, Esther becomes increasingly schizophrenic" (411). Esther confronts the reality in society which is dominated by males; she is expected to have her identity not on her own but by associating herself with some man. According to Laurie F. Leach "... working women's options were similarly narrow, giving only an illusion of access to the professional world. The working women who reside at the hotel are 'secretaries to executive and ... Simply hanging around in New York waiting to get married to some career man or other.' " (35)

So Mrs. Greenwood wants her daughter to cut short the branch of her career as a writer and learn something practical which would help her and raise her demand in the marital market. "My mother kept telling me nobody

wanted plain English major. But English major who knew shorthand was something else again. Everybody would want her. She would be in demand among all the up-and-coming young men and she would transcribe letter after thrilling letter.” (BJ72)

This mirrors the reality of the American Society of the 1950’s in which being privileged to have a man interested implied value, perhaps the only value society recognized for its women. Being subjected to the dominant discourse of the society Esther too tries her hand at some boys by going on blind dates.

I hated coming downstairs sweaty-handed and curious every Saturday night and having some senior introduce me to her aunt’s best friend’s son and finding some pale, mush roomy fellow with protruding ears or buck teeth or a bad leg. I didn’t think I deserved it. After all, I wasn’t crippled in any way, I just studied too hard, I didn’t know when to stop. (BJ54)

However, although Esther tries to show the reality of the American society through Esther’s encounter with Marco it is also the result of Esther trying to conform to the social ideologies. Marco tries to rape Esther and calls her ‘slut’. For him all women are ‘sluts’. This was a shock for her, as she realizes her status in society. She decides to raise cudgels against the identity given to her by the glamorous world of New York by shedding that identity. “ Piece by piece, I fed my ward robe to the night wind, and fluttering like a loved one’s ashes, the gray scraps were ferried off, to settle here, there, exactly where I would never know, in the dark heart of New York.” (BJ107) As Linda W. Wagner mentions “Throwing out her clothes is tantamount to rejecting the traditional image of pretty, smart girl, object for man’s acquisition.”(55)

Esther does not remove the blood marks made by Marco on her cheeks. This symbolizes that she is a fighter against her social ideologies. Esther, withdrawing from the world of fashion, exhibits guts enough to challenge and fight her oppressor. Where power operates, resistance is bound to be there. So Esther shows her resistance by rejecting the life of New York for which so many girls aspired. Esther wanted to carve her own destiny. She has a strong desire to design her life as she wishes but the traditions and pressures of the society prevent her from creating her identity. According to Linda Wagner, “Esther lodges a protest against her image of women “as the willed product of her culture” and wants to exert herself as the person she truly is.”(36)

Esther's conflicts are the results of her own dissociated personality. In her personality, a compulsive need to lean on another person is combined with strife for absolute independence. She feels caught in a conflict because her move toward people is of equal intensity with her move away from them. One of the central images in *The Bell Jar* is that of the fig tree, filled with fat

purple figs. Esther sees her life as a fig tree, with many possibilities on its every branch:

From the tip of every branch, like a fat purple fig, a wonderful future beckoned and winked. One fig was a husband and a happy home and children, and another fig was a famous poet and another fig was a brilliant professor, and another fig was ... the amazing editor, and another fig was Europe and Africa ... and another fig was Constantin ... and a pack of other lovers ... and above these figs were many more figs I couldn't quite make out. (BJ84-85)

Unfortunately, Esther is unable to take any of the figs. She is confused and she is prevented from taking the suitable decision. For her, the choice between mutually exclusive alternatives is impossible. She cannot take decision and act accordingly. Her demands for husband and children are undermined by the possibilities that Buddy Willard and his mother present. She wants a rewarding career in the public world, but it is not possible in the society of the 1950s. She cannot get the fig from different alternatives of becoming a poet, professor, or editor, nor can she get the fig that represents marriage and happy home. Esther feels powerless to choose and act.

Actually, one of Esther's main problems with her society is the hypocrisy of men and their double standard which are not acceptable to Esther. She demands the same sexual rights and freedom men enjoy. In fact, in her idealized image she is a sexually liberated woman who does not believe in the different standard of sexual behavior for men and women. Esther says in the novel, "I couldn't stand the idea of a woman having to have a single pure life and a man being able to have a double life, one pure and one not" (BJ 89-90). Plath expresses her views in her Journals. She writes, "modern woman: demands as much experience as the modern man So I was trying to be like a man: able to take or leave sex, with this one and that" (JS 284-91).

However, Esther is dissatisfied by Buddy's hypocrisy; she sees her virginity as a burden and wants to be free of it. But it is difficult for her to lose her virginity in such an oppressive society. Thus, Esther is in contact with divergent social patterns even when she is against it. Jeremy Hawthorn emphasizes that "Esther's frantic oscillation between being [virginal] ... and coolly deciding to lose her virginity is ... a response to the contradictory pressures that are placed upon her" (408). Esther wanted freedom from all kinds of fears. By getting the fitting she feels free, "I am climbing to freedom, freedom from fear, freedom from marrying the wrong person, like Buddy Willard, just because of sex, freedom from the Florence Crittenden Homes where all the poor girls go who should have been fitted out like me, because what they did, they would do anyway, regardless" (BJ213) Esther just

wanted to taste her freedom and a space of her own and a chance to lead life on her own manner.

Nevertheless, Esther Greenwood takes her decision to be an integrated ready to face the oppressive society around her. The symbol of mercury can be used for her personality. "... The silver globe cupped in my palm. If I dropped it, it would break into a million little replicas of itself, and if I pushed them near each other, they would fuse, without a crack, into one whole again." (BJ176) Esther overcomes all kind of fears and she is sure of her own self to change the way of her life. She knows what she wants from her life and she is ready to fight for her individuality. She emphasizes the idea of destroying the dominant discourse. She is not ready to give in at any cost to the technologies of power used by the American society to conform the individuals.

Conclusion:

To conclude, this paper has discussed Sylvia Plath's novel *The Bell Jar* as a reflection of an individual's process of adjusting to the changing conditions of the 1950s American culture. The novel presents one of the important changes that an individual requires to adjust as the formation of the self-identity and suggests that the self is not free anymore but should adhere with the social rules.

Plath's *The Bell Jar* tells about the American woman at the end of nineteenth century when women began to raise their voices against the inequalities of society in America. It illustrates how women revolt in such a dominant, powerful, patriarchal society. *The Bell Jar* portrays about the 1950s and 1960's when the feminist movements were much more powerful than it was in the nineteenth century. It shows how women fight against all those suppressions coming from the same, powerful, patriarchal society. This novel reveals that even though the periods of the novel are different, the tactics men use to dominate the society do not change. Therefore, Sylvia Plath reflects that male dominated society's use of power and ideology on women continues in similar methods. At the same time, the novel emphasizes that in such an unchanging society, women could still struggle, resist and overcome the obstacles of the male dominated society in order to find her identity. Therefore, the analysis of the work provides an understanding of the dynamics of the society, based on the power relations and application of these power relations on women in the social space during the nineteenth century. Moreover, the relevant theme identity, alienation and self-discovery were also worked out to support the debate. The basic concern that consistently ran throughout the research was of the female-strength of struggle against

patriarchal society in her life instead of passively resigning to it. Thus, a woman's journey from alienation towards freedom is through her will- power and insistence to form her identity.

Works Cited

- Betty Friedan, *The Feminine Mystique* .New York: Dell, 1977. Print, p.93.
- Bischof, Ledford J. *Interpreting Personality Theories*. 1964. 2nd ed. New York: John Wiley, 1970.
- Hawthorn, Jeremy. *Multiple Personality and the Disintegration of Literary Character: From Oliver Goldsmith to Sylvia Plath*. New York: St. Martin's, 1983. Print.
- Holbrook, David. *Sylvia Plath: Poetry and Existence*. London: Athlone, 1976. Print.
- Homey, Karen. *Neurosis and Human Growth: The Struggle toward Self-Realization*. New York, NY: W.W. Norton, 1991.Print.
- Huf, Linda. "'The Bell Jar' (1963) :The Apprenticeship of Sylvia Plath." A Portrait of the Artist as a Young Woman: The Writer as Heroine in American Literature.
- Laurie F.Leach, "Sylvia Plath's *The Bell Jar* : Trapped by the Feminine Mystique (1963)," *Women in Literature : Reading through the Lens of Gender* ,ed. Jerilyn Fisher and Ellen S. Silber (London : Greenwood Press, 2003)
- Wagner-Martin, Linda. *Sylvia Plath: A Biography*. New York: Simon & Schuster, 1987. Print.
- Linda W.Wagner "Plath's *The Bell Jar* as Female Bildungsroman," *Women's Studies* 12 (1986). Print.
- Matuz, Roger. *Contemporary Literary Criticism: Yearbook 1990: The Year in Fiction, Poetry, Drama and World Literature and the Year's New Authors, Prizewinners, Obituaries, and Outstanding Literary Events*, v. 65. Detroit, MI: Gale Research. 1991. Print.
- Moss, Joyce, and George Wilson. *Literature and Its times*. Detroit. New York: Gale, 1997. Print.
- Muller, Herbert J. *Science and Criticism :The Humanistic Tradition in Contemporary Thought*. New Haven: Yale UP, 1943.Print.
- Plath, Sylvia. *The Bell Jar*. New York: Harper & Row, 1971. Print. This book is subsequently cited as BJ within the text.

..... The Journals of Sylvia Plath. Ed. Frances McCullough and Ted Hughes. New York: Dial, 1982. This volume is subsequently cited as JS within the text.

. Sally Bayley, "‘I Have Your Head on My Wall’: Sylvia Plath and the Rhetoric of Cold War America" *European Journal of American Culture*, 25/3 (2006).

-Stephanie Coontz, *The Way We Never Were: American Families and The Nostalgia Trap*. New York, NY: Basic, 1992. Print.

-Wagner, Linda W. "Plath's '*The Bell Jar*' as Female 'Bildungsroman' ." *Women's*

Studies 12.1 (1986): 55-68. Abstract. *Contemporary Literary Criticism*.

Ed. Roger Matuz. Vol. 62. New York: Gale Research Inc., 1991.425-29

.