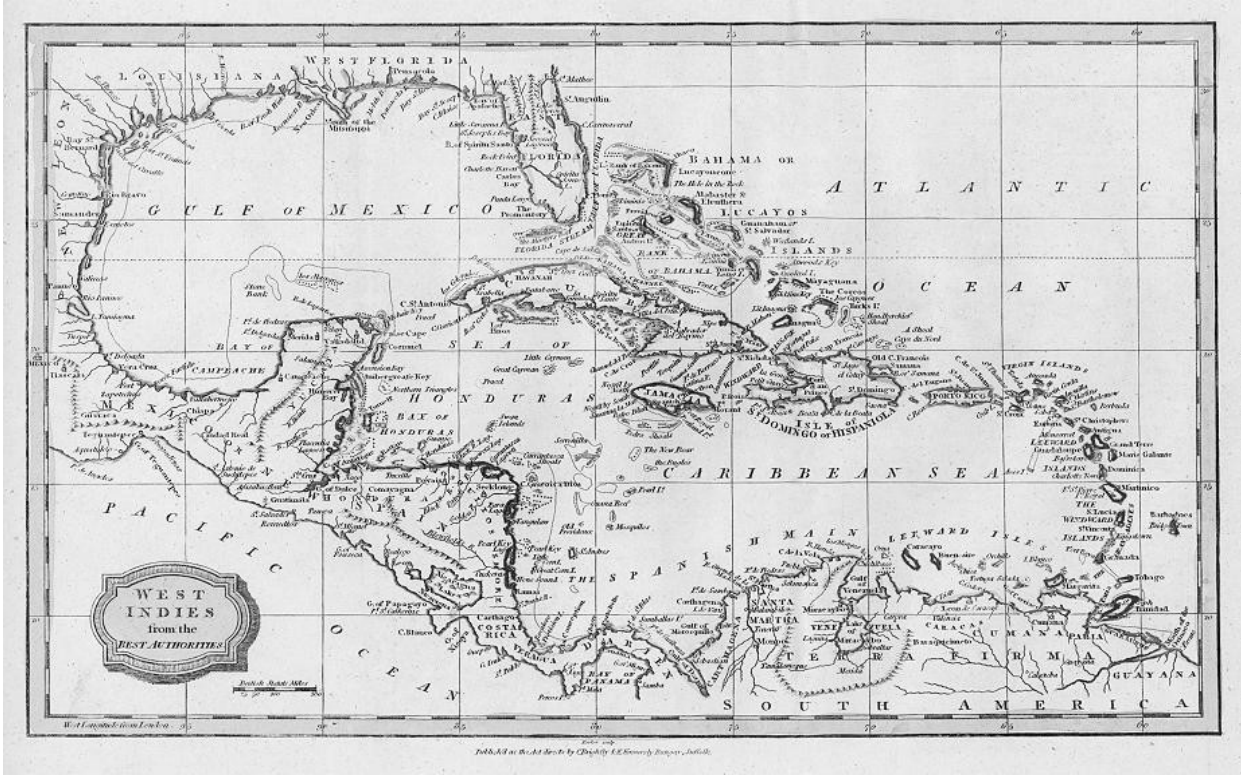
UNIVERSITY OF
GOTHENBURG

Ruptures of Poetic Language

Applying Kristevan theory to Jean Rhys's *Voyage in the Dark*



Annica Lindberg

D-essay

Department of Languages and Literature

University of Gothenburg

Spring 2011

Supervisor: Margrét Gunnarsdottír Champion

Abstract

This essay will be concerned with the fiction of Jean Rhys, focusing, in particular, on her novel *Voyage in the Dark*, first published in 1934. Rhys's work has in the past sometimes been disregarded as sentimental and purely autobiographical; as pathetic, "sordid"[1] stories about *women-in-love*. The purpose of this essay will be to examine, and dismiss, some of these claims of sentimentality, and instead highlight Rhys's technical skill and talent as an author. In order to do so, I will use the theory of Julia Kristeva; in particular her theories about the acquisition of language, i.e. her feminist elaboration of Jacques Lacan's mirror theory. With the help of Kristeva, I will argue that Rhys creates a realm of feminine subjectivity for her heroines, which is, at least to some extent, free from patriarchal oppression. This is manifested in *Voyage in the Dark* in the way that Rhys endows the protagonist, Anna, with a private, written (i.e., not outspoken), extradiegetic narrative: a subtext in which Anna is allowed to express herself outside the patriarchal register.

[1] See chapter two.

Table of Contents

Introduction

> "It was as if a curtain had fallen, hiding everything I
>
> had ever known. It was almost like being born again." (7).

Quoted above are the first few lines of Jean Rhys's novel from 1934, *Voyage in the Dark*. These lines set the tone for the entire novel, at least when looked at after having read this essay. What is at hand is a feeling of being in transit, of leaving something behind for something else.

Voyage in the Dark is the story of a nineteen-year-old girl, Anna Morgan, with her origins in the West Indies. Together with her stepmother, Anna is moved to England in the early 1920s and this is where the story begins. The move to *the Motherland* (or *the Fatherland*) coincides with Anna losing practically everything: homeland, innocence of childhood, economic and sexual power. In addition to that, another poignant loss for the young heroine is the loss of mother.

The main plot of the novel involves the masochistic love story between Anna and her older lover Walter. The reader, as well as Anna herself, knows from the beginning that the love story is doomed, and that Walter eventually will leave her. Just as anticipated, he does. Distraught and destitute, Anna goes from being the *woman-in-love* into eventually becoming a prostitute; the last paragraphs of the novel depict Anna in a zone between life and death, after the abortion of her illegitimate child.

Plots such as these are very common in Rhys's fiction. *Voyage in the Dark* is her fourth published work, and it is also said to be the most autobiographical one. Rhys herself was born in Dominica, in 1890, and sent to live with her aunt in England when she was sixteen. Much

like Anna of *Voyage in the Dark*, she took work as a chorus girl, before she was introduced to the writer Ford Maddox Ford in 1924. Ford praised her writing, and encouraged her to publish her work.

Operating quite a bit around the subject of rootless women-in-love, heavily dependent on the men in their life, Rhys's heroines could easily be victimized, and her novels have in fact been dismissed in the past as *sentimental* and simply autobiographical. This is true also to *Voyage in the Dark*[2]. However, with this essay I would like to argue for the dismissal of such claims, and plead in favour of Rhys's obvious technical skill and talent. Her beautiful and concise language, almost Hemingwaysesque in its sharpness, together with her modernist style cannot, in my opinion, be dismissed as simply autobiographical. As Rhys herself writes in her (unfinished) autobiography *Smile Please* (1979): "A novel has to have shape, and life doesn't have any" (10).

To make my case, I will assert that the heroine of *Voyage in the Dark* should not be interpreted as a *victim*, in spite of all the horrible things that happen to her. By arguing so, I will dismiss all claims that the novel is of sentimental nature. What is important in my reading, is not to feel sorry for Anna, and I insist that that was not Rhys's intention either. I have confidence in claiming so, because of Rhys's treatment of Anna: by endowing her with a sense of irony, as well as a self-critical inner discourse, Rhys is able to depict the life of a young woman, who loses practically everything, without ever giving into sentimentality or self-pity.

In order to give further substance to my claim, I will use some concepts from the theory of French-Bulgarian philosopher, psychoanalyst, literary critic and feminist Julia Kristeva. Why I felt that her theories were appropriate to use will be discussed further in chapter one, where I also devote some time to explaining the different Kristevan notions and concepts that I use in my analysis.

[2] This will be developed further in the essay's second chapter.

In the second chapter of this essay I will treat the sentimental discourse in detail. In relation to that, I will discuss the development of the concept of female subjectivity, and how it undermines all claims of sentimentality in the novel. The third chapter will be devoted to application of the Kristevan concepts discussed in chapter one; then in the fourth chapter I will take a closer look at Rhys's treatment of language, in relation to the previously discussed female subjectivity. For the third and fourth chapter, I will, in addition to Kristeva, also use Rhys critic Sylvie Maurel quite substantially, in order to successfully apply Kristeva's concepts. Maurel analyses Rhys's fiction in general through frames of feminist criticism and literary theory, and *Voyage in the Dark* in particular through a psychoanalytical perspective. With the help of Maurel's criticism, I hope to succeed in my objective of arguing against the sentimental discourse.

In short, my aim with this study is to, with the help of Kristevan theory, successfully make a case against critics who in the past have claimed that Rhys's fiction is sentimental, sordid and of simply autobiographical nature[3]. This is important to me because I appreciate in Rhys a special talent and skill, and also her treatment of the heroines. By not victimizing them, she elevates these women's behaviour to a higher standard, and bestows them with a voice of subjectivity.

[3] For examples of such critics, see chapter two.

Chapter 1.

Julia Kristeva and the Journey through the Lacanian Mirror

In order to understand some of the central ideas and concepts presented in this study, I consider it necessary to provide some guidance, and to introduce at least some of the theoretical basis it will rely upon. Much of Kristeva's work is heavily indebted to French psychoanalyst Jacques Lacan, and his post-structuralist reading and elaboration of Freudian theory. In what follows, I will go through Lacan's theory of the infant's journey towards signification: of its acquisition of a language and of an identity.

According to Lacan, this process begins with what he calls the mirror stage, when the subject is at six to eighteen months of age (Parker 127). It is in this stage that the child first recognizes itself as a separate subject; prior to the mirror stage the child has only a fragmented image of the world, in what Lacan calls the Imaginary (phase). In the Imaginary there exists no difference and no absence, but only fullness and immediacy, and hence, the child cannot conceive an image of itself as a separate subject at this point. In the mirror stage then, the child confronts a mirror, and, at first, it confuses the mirror image with reality. However, after some time, it realizes that the image is a reflection of itself, and in this way the notion of an *I* is created; as Lacan states, "the subject … assumes an image" (2). The child then becomes unified through a doubling of itself (c.f. Oliver 20). It is, however, important to note that there is a discrepancy between the infant's view of the unified image representing it in the mirror, and its sense of itself, which still is incoherent and somewhat fragmented. Hence, the mirror image is partly fictitious; Lacan calls it a "lure" (4). It could be said that the mirror stage in a sense prepares the child for its entry into the symbolic order, which is the phase with the onset of language, in the way that it lets a symbol stand in for the real body; in

other words, the mirror reflection works as a signifier for the child of itself.

The entry into the symbolic order is then completed through *castration*[4] due to the Oedipal crisis. The Imaginary, where fullness and immediacy reigns, and where the child is in complete unity with its mother, cannot last. Lacan's theory would suggest three phases of the Oedipal situation (21): first, the child desires its mother's desire, which according to Lacan is the Phallus. It is important to note that for Lacan, the Phallus is not the organ, the penis, as it is for Freud. Instead, the Phallus represents in Lacanian theory a signifier for gratification (Lacan 198, Oliver 21). The second phase is where the child fears castration, as a threat from the father to stop it from realizing its desire. As a result, the child restrains its desire for the mother, and it is this prohibition which Lacan calls the Law of the Father[5]. It is important to remember that the implied father does not need to be an actual nor literal person; the cultural idea of the father is sufficient enough (Parker 128). Finally, in the third phase of the Oedipal crisis, the child identifies with the father. The intervention and constraint of the father eventually hurl the child out of the Imaginary, into the symbolic order. Language is acquired (in one way as a means for the child to maintain contact with its in a sense alienated mother) and the child gathers an idea of itself as a subject, completely separated from its mother and the antecedent union. Here, begins the human experience, according to Lacan, and instead of the fullness and immediacy experienced in the Imaginary, the child is now faced with incompleteness and distance (Parker 128), as both a prerequisite for and a result from the acquisition of a language proper. Hence, when discussing the Symbolic it is relevant to put it in relation to French philosopher and post-structuralist Jacques Derrida's description of language as overwrought with an “irreconcilable gap between signifiers and signifieds” (Parker 128); language is built up around an absence, in the way that “any idea of the self … depends on an idea of the loss of the self” (Parker 128). Derrida contends that one cannot

[4] Please note that it is not a literal castration, but rather a symbolic one.

[5] The Law of the Father, or the No/Name of the Father. Lacan plays with the homophony of the two latter when pronounced in French: *le Non du Père* and *le Nom du Père*.

speak or write about a given thing or concept, and so on, without constantly deferring the very thing one is trying to signify. Thus, language appears incomplete and built up around lack and absence.

Kristeva presents her theory of the acquisition of language in her monumental doctoral thesis *La Révolution du Langage Poétique* (1974), and she agrees with Lacan, insofar as to say that "what is at issue is … the transition from need to desire" (Oliver 18); she follows his theories about the mirror stage, castration and the Oedipal crisis. Her work has, as Oliver puts it, been a "journey through the Lacanian mirror" (Oliver 18): *through* the mirror in the sense that she goes beyond and behind it. Kristeva criticizes the Lacanian idea of the subject as dating from the mirror stage, and claims that human experience begins before the Symbolic, in what she calls the Semiotic. She asserts that subjectivity does not begin with the mirror stage, but that it is operative in the material body prior to the mirror stage (Oliver 19). In her doctoral thesis Kristeva accounts for "the possibilities of a linguistics focused on the speaking subject" (Kristeva, *The Kristeva Reader* 89) by putting forward her theory on what she calls the signifying process, in which she tries to answer the question of how language is derived. Kristeva uses some crucial terms in *La Révolution du Langage Poétique*, among others the Semiotic and the Symbolic (as mentioned above), the chora, and the thetic; these will need to be discussed and explained further, as they are fundamental to my view of *Voyage in the Dark*.

When talking about the Semiotic, one needs to make the distinction between *la semiotique*, which is basically the science of semiotics, and *le semiotique*, which is Kristeva's own term, and the one this essay will be concerned with. Translated, it could be called the "semiotic disposition" (Oliver 34), a disposition based on the mother-child relationship, which in Kristevan theory begins already in the womb. The Semiotic constitutes a structuring of the drives; these drives are, as Kristeva explains, both "'energy' charges as well as 'physical'

marks" (Kristeva, *Revolution in Poetic Language* 25), and they in turn articulate the semiotic chora[6]. The (semiotic) chora then, is the articulation made up from the "endless flow of pulsions" (Moi, *Sexual/Textual Politics* 160), such as ruptures and rhythm, intonation and echolalias; it is an "articulation constituted by movements and their ephemeral stases" (Kristeva, *Revolution in Poetic Language 25*), Kristeva says, and though it may seem quite abstract as a concept, the chora is not at all completely imaginary. Kristeva underscores the chora being such an abstract matter, and marks that it is an articulation that resists all representation, and that precedes spatiality, temporality, and so on. She notes that the theoretical discourse of the chora is one of description and representation, but the notion as such is not. The union between mother and child is real, and dependent on physicality. When the child is in the womb, the bodies of child and mother signal to each other, and this pre-linguistic signalling is a preparation for the onset of a language proper. One could say that the chora represents the "law before the law" (Oliver 46), meaning, the maternal law before the paternal symbolic. The foetus has, before it enters the Symbolic, already lived by the regulation of its mother; the mother controls, among other things, the material processes of the child. This adheres to both situations, when the child is inside as well as outside the womb. This maternal regulation sets, according to Kristeva, up a pattern in the child's psyche, a pattern which later helps it to recognize the paternal law when it is realized in the Symbolic. Thus, the *law of the mother* is a prefiguration, and a prerequisite to Lacan's Law of the Father.

The passage then from the Semiotic into the Symbolic is called the thetic phase, or, the thetic break. It is called break, because it breaks the boundary of the Symbolic, and opens up the subject for its entry into language. As Kristeva elaborates, "the thetic phase marks a threshold between two heterogenous realms: the Semiotic and the Symbolic" (Kristeva, *Revolution in Poetic Language* 48). It arises as a result of the mirror stage, where the child realizes itself as a separate subject, and is necessary for the acquisition of language and, in a

[6] The term 'chora' is borrowed from Plato's *Timaeus* and is Greek for enclosed space, or womb.

wider sense, any social purpose.

Kristeva has sometimes been criticized for advocating essentialism in her discourse of femininity. For instance, some critics argue that she defines women through the material, maternal body; that “her theory is founded on an essentialist conception of maternity” (Oliver 1). However, these arguments fall short when one reads Kristeva's theory on sexual difference, where she presents an all but essentialist notion of women, and femininity. She declares in *About Chinese Women* (1977) that “woman as such does not exist” (16), a statement that goes against all biologistic notions of femininity. In fact, she refuses to define femininity at all, and rather sees it as a position (Moi, “Feminist, Female, Feminine” 212); hence, according to Kristeva, femininity is constituted (in its characteristic) as marginal to masculinity and patriarchy.

Surely, it can be said that it is easy to find paradoxes and contradictions throughout Kristeva's extensive body of work, but that in turn only opens up for interpretation, and points to the dynamism of her theories. In my essay I will use her ideas about the semiotic chora and the thetic in order to point to the psychological levels of the heroine of *Voyage in the Dark*, Anna's, general discourse and of her coming of age. In addition to that, I will argue that Kristeva's theory of how femininity, or woman, is defined as “something that cannot be represented” (Marks & Courtivron 137) can also be applied to the novel, in the way that Rhys portrays femininity as a subversive force linguistically struggling against the authority of the master discourse.

Chapter 2.

An Attempt at Dismissing Sentimentality

In this chapter I will discuss some of the critical reception and appreciation of Rhys's fiction. My aim is to counteract sentimentality and the sentimental discourse that Rhys's work has been subjected to in the critical commentary, partially by highlighting the modernist trait of the divided self which is to be found in *Voyage in the Dark*'s heroine. I will also focus a bit on the aspect of the novel as depicting a *voyage*, as the title implies. It is well known that up to the point of the publication of *Wide Sargasso Sea* in 1966, much of Rhys's work had been excluded from the academic world. Her prewar novels, *Voyage in the Dark* being one of them, had been somewhat dismissed by literary critics and intellectuals as pathetic and sentimental stories about women-in-love, rooted in the popular culture which academia has not been particularly concerned with. For example, shortly after the publishing of *After Leaving Mr Mackenzie*[7], a review appeared in the *Boston Transcript*, stating that "unless you are absorbingly thrilled by knowing what kind of existence ladies like Julia lead […] you wonder where the brilliance comes in". A review in the *Nottingham Journal* asserted that "we can do without the sordid and vulgar side of life"[8], which the critic felt was exploited in the novel. In addition to such reviews, Rhys's novels were to some extent kept out of the marketplace of mass culture, partially due to the sometimes graphic depiction of moral decay and scandalous, masochistic love affairs. Living and writing in Paris at the time, one would think that Rhys would become part of the literary Left Bank in the early 1920's. Paris, and especially the Left Bank, offered an escape from the patriarchal dominant discourse for many contemporary

[7] Published in 1931, *After Leaving Mr Mackenzie* is the story of Julia Martin, an archetypical heroine of Rhys's: a young woman, living in Paris at the end of her rope.

[8] Both reviews quoted by Angier (279).

female modernist writers; for Gertrude Stein, Paris offered a relief from the puritanism of America, and for Natalie Barney, it offered an extended sisterhood, just to name a few. Rhys's Paris was a diversion from London, a city that could be said to represent the patriarchal dominance incarnate at the time (c.f. Benstock 447). The climate was different, both in terms of weather and social discourse. However, Rhys, forever considering herself an outcast[9] did not ever really find a place for herself on the literary Left Bank; "an outsider among outsiders" (Benstock 448) she did not join in the community of writers, and chose to live and write outside the bounds of even such an open society. Rhys, like so many of her novels' heroines, represents in this way "an extreme example of woman's marginality" (Benstock 449), an element that is to a great extent reflected in her fiction. Perhaps, this was also a reason why Rhys had quite a hard time finding a reading public, because she, as Benstock puts it, explores "an entirely private, even secret, female experience" (424) (much like her contemporary Virginia Woolf, she "lights a torch in that vast chamber where nobody has yet been" (Woolf 98)).

However, to dismiss her fiction as simply autobiographical and personal is, in my opinion, to make a great mistake; it would be to trivialize Rhys's talent and skill. In her foreword to *Smile Please*, Diana Athill describes Rhys's literary agenda and work as having a "therapeutic function" (10) for Rhys herself. Her novels are obviously autobiographical: *Voyage in the Dark* is no exception. Jean Rhys' biographer Carole Angier continues along the lines of Athill, in claiming that Rhys's writing worked as a means of search for self-knowledge. She furthermore notes that Anna's experiences echo Rhys's own, during the years before her first marriage (c.f. Seay 325). However, because the novels have some foundation in Rhys's own experiences, readers, and sometimes literary critics (please note that Angier is not one of them, and neither is Athill), suppose them to be more so than they are. Athill quotes Rhys

[9] As she says in her unfinished autobiography *Smile Please*: "I would never become part of anything. I would never really belong anywhere, and I knew it, and all my life would be the same, trying to belong, and failing" (124).

commenting on this, saying that she likes shape very much, and that “a novel has to have shape, and life doesn't have any” (10). In quite an ingenious way, this quote works as a dismissal of those who say that Rhys's work is *simply* autobiographical, and it aims to highlight her *technical skill* as an author.

As hinted at earlier, Rhys's heroines have more than once been dismissed as sentimental and self-pitying; after all, she writes about women on the periphery of society, often burdened by prostitution, alcoholism and destitution. Rhys gives these marginalized women a voice; Anna Morgan of *Voyage in the Dark* is no exception. Anna is an eighteen-year-old West Indian girl of English descent, who is moved to London by her stepmother, where she finds work as a chorus girl. She is seduced by Walter Jeffries, and when he leaves her her life goes completely off the rails. As Angier sums her up in her introduction to the novel, “she is young and innocent, abused and abandoned by a man” (vi). As stated above, Rhys gives Anna a voice, but nonetheless, she hardly provides any utopian endings; *Voyage in the Dark* ends on a seemingly hopeful note, with Anna fantasizing about a different life after she has recovered from her illness caused by her late abortion. However, the last few lines create a sinister atmosphere, with Anna thinking about how her life will be “starting all over again” (159). One apprehends what kind of life Anna will be coming back to; even the doctor in the last passage of the novel sarcastically confirms that she will be “ready to start all over again in no time” (159). As the title of the novel confirms, Anna's voyage is a voyage *in*, not *into* the dark; the latter would suggest that there is also a way *out of* the dark. Hence, Anna is, like so many of her fellow heroines, firmly fixed in her position in society. On the surface an approach such as this would definitely seem to lean towards sentimentality, because if one were to look at Rhys's heroine as static, and fixed in the role of the victim, one could not help but to pity her. However, Anna is (as will become clear in this study through, among other things, the application of Kristevan theory) not in the least lacking complexity.

The American feminist critic and queer scholar Eve Kosofsky Sedgwick comments on "the sentimental" (144) (her quotation marks) as having been a "derogatory code name" for the female body and experience in culture. Applying this old rhetoric of "the sentimental" (again, Sedgwick's quotation marks), imposed by a patriarchal discourse, onto *Voyage in the Dark* and Anna's experiences would perhaps seem reasonable, if it had not been for the heroine's display of the modernist trait of the divided self. Rhys depicts a woman whose consciousness is split in two; through Anna, she gives an account of the public versus the private aspect of female identity. Anna is heavily involved in her masochistic love affair[10], but at the same time she is able to take a step back and critically comment on what she is doing and the somewhat pathetic way in which she is acting. She mentions how "everybody says [that] the man's bound to get tired" (64), thus confessing that she knows that the love affair with Walter is going to end some day, just shortly thereafter to declare to him that "I only want to see you sometimes, but if I never see you again I'll die" (83). She masochistically submits to him, devoting her entire existence ("it filled me and it filled the world" (82)) to the man who will eventually leave her desperate and destitute; what makes her story so interesting is that she is from the beginning aware of her destiny. When Walter asks her what she wants to do in her life, she simply answers that she wants to be with him (44). In this way, hypnotized by her masochistic love affair, Anna's subjectivity is altogether dependent on *his* desire: the loss of his *love* basically means the loss of her *life*. Interestingly enough, she never resorts to self-pity, only self-critique. Uncertain of herself and always suspicious about the English and their motives, she constantly believes that they mock her; she even feels like Walter's house is "sneering discreetly, as a servant would" (43) at her. She foresees Walter leaving her on many occasions, for instance, when she opens up to him, and talks about her childhood in the West Indies. She is suspicious, and thinks that he is laughing at her, when he

[10] Anna's love affair with Walter is masochistic in the sense that she resorts to complete submission, at once suffering and taking pleasure in it.

really is interested and wants to know more about her heritage (45). In her mind, as well as to some extent in reality, a master-slave relationship is set up between the two of them as she destructively subjugates to him, paving way for the masochistic love story.

Anna's powerlessness in the masochistic discourse is repeated also after Walter has finished with her, but one should not presuppose that her suffering is entirely and exclusively related to her Ophelia syndrome[11]. The fact is, Anna was hurting even before she got involved with Walter, and the love affair is contextualized by an economy of loss: the loss of innocence, of power (both economic and sexual), of homeland, of language; basically, Anna experiences a complete loss of a sense of belonging. These ideas will be developed further in the following chapter, but I feel it is important to mention that Anna's situation is agonizing enough as it is, before she is let down by Walter.

As one can imagine, it is not a difficult task to turn a character such as Anna into a victim, and to simply pity her. What is so brilliant about Rhys's treatment of her, is that she lets her, through a subtext of self-critique and mockery, dismantle the romantic, however masochistic, illusion. Anna shows, through a self-critical discourse, that she is aware of the irreconcilable duality of the situation, and that she simply cannot win: either Walter deserts her and she dies, or he stays with her and she loses herself.

This much said, I would like to state again that Rhys never lets the heroine of *Voyage in the Dark* succumb to sentimentality. Instead, she creates for her a female subjectivity, similar to Woolf's concept of a woman's sentence (Woolf 89). In her famous essay *A Room of One's Own* (1929) Woolf sheds light on how there towards the end of the 18th century came about an important change in the literary tradition: “the middle-class woman began to write” (75), and this would create the foundation of a *woman's language* in writing; a *female* language, where women among other things free themselves from being defined by men[12]. In their essay

[11] In reference to William Shakespeare's character Ophelia in *Hamlet*, who loses her mind after being rejected by her lover (whether Ophelia goes insane or not could be discussed, but that is another essay).

[12] Excerpt from Charles Bressler, *Literary Criticisim: An Introduction to Theory and Practice*

Sexual Linguistics: Gender, Language and Sexuality (1985), American feminist critics Sandra M. Gilbert and Susan Gubar depict how this call for a woman's sentence was an expression for the middle-class woman's "hunger for words of her own" (c.f. 522) in a realm dominated by male writers and authors, from which they had been more or less excluded[13]. This female subjectivity is what I will go on to discuss in the following chapter, where I will make an attempt to apply Kristevan theory to *Voyage in the Dark* and its heroine Anna.

<http://www.highlands.edu/jebishop/BresslerFeminism.pdf> 2011-09-17.

[13] Gilbert and Gubar develop the concept further, contending that through a female language, women can *sentence* men to isolation from literary creation and from a literary canon in quite the same way that the patriarchal discourse has done for centuries (c.f. Bressler excerpt).

Chapter 3.

Ruptures of Poetic Language: Application of Kristevan theory

In this chapter I aim to apply certain notions and concepts found in the theory of Julia Kristeva onto *Voyage in the Dark*. The purpose of this application will be to give further substance to the dismissal of sentimentality, and to highlight Rhys's technical skill as author. Through this application of Kristevan theory, I will examine Anna's journey from her childhood *arcadia* in the West Indies, to a locus of temporality and spatiality; this is a journey that accounts for Anna's extreme economy of loss.

What I have found in the novel are two different diegetic levels. First of all, there is the primary narrative: a diegesis set in England, clear and outspoken. This is the predominant narrative in the novel, and it is through this that the reader gets an account of the plot. Added to that is the extradiegetic narrative, which is Anna's unspoken, but written, subtext. In short, the subtext consists of depictions of Anna's childhood haven in the West Indies, which come up in stream-of-consciousness-like passages woven into the diegesis. In both of the two narratives the voice is Anna's, because of the first person narrative. However, the extradiegetic narrative is much more private, in the sense that it only exists in written form; this is also the case since it has to do with a private, and almost hidden realm within Anna, i.e., her Caribbean past.

I have found seventeen instances in the novel of subtextual interruptions. Inevitably, a binary opposition is set up between the two narrative levels; the subtext presents Anna's West Indian island as a pastoral and halcyon place, beyond space and time, whereas the diegesis depicts a merciless and bleak present, set in England.

What I have found is that Anna's journey from childhood and innocence, to adulthood, can

be outlined by the use of the Kristevan theoretical terms discussed in the first chapter of this essay: the Semiotic, the thetic break, the Symbolic, and the chora. Life on the West Indian island is comparable to Kristeva's notion of the Semiotic: it precedes time and space, and even language, in the sense that these concepts simply do not exist. Reminiscing about how she used to go to church on Sunday morning, commenting on the "peaceful and melancholic feeling" that she got from the litany, Anna says that "the world is so-and-so, and nothing can change it. For ever and for ever turning and nothing, nothing can change it" (37). A passage such as this sums up, in short, what the perception of life in Anna's childhood haven was like: eternal, unchanging, and with no notion of transience. However Anna, much like every other human being, will have to leave her childhood innocence, and eventually grow old. For Anna, this process begins with the entrance of her stepmother, Hester. Hester represents the perfect example of an *English woman*, and is in this way Anna's complete opposite: to give an example, she adheres to the social codings of the English, codings which Anna cannot relate to nor understand, because they make life seem *unreal*. These codings could be said to be rules and regulations by which the English live, in terms of how they behave, how they talk, and so on. Hester intrudes into Anna's *arcadia* and brings with her the culture and conventions of the English, and throughout the novel examples of such conventions are highlighted by Anna: finding them utterly incomprehensible and ridiculous, her observations bring a dimension of irony to the novel. Her remarks nearly always have to do with her locating the absurdity in the differences between herself and the English. She comments on their behaviour and appearance, for instance, when she repeats what she has learned from English women: "a lady always puts on her gloves before going into the street" (30), and, when observing a party of dinner guests at a restaurant: "Everybody took one mouthful and then showered salt and sauce out of a bottle on it. Everybody did this mechanically, without a change of expression, so that you saw they knew it would taste nothing" (50). She almost

caricatures the English, stating that they have “strained smiles” (93), “long thin [necks] that you'd like to strangle” (120); “their noses were the same, and their eyes – opaque and shining – and their insolence … was only a mask” (24). When they talk, their voices are “damned … like high, smooth, unclimbable walls all around you, closing in on you” (126). Added to that, she is constantly asserting the difference in climate and appearance between the two *worlds*. About the bleak and repetitive existence in England she says “[e]verything was always so exactly alike – that was what I could never get used to. And the cold; and the houses all exactly alike, and the streets going north, south, east, west, all exactly alike” (152). When she is forced to leave her room in Judd Street, due to the fact that the landlady believes her to be a prostitute, her antipathy for the motherland rushes to the surface again, stating sarcastically that “[t]his is England, and I'm in a nice, clean English room with all the dirt swept under the bed” (27).

The intrusion by Hester disrupts the natural order, and Anna is forced to start living her life according to a series of prohibitions (c.f. Maurel 87). Such an interruption can be put in relation to the *thetic break*, where one finds oneself on the verge of entering the symbolic order. After Hester's intrusion, when informed about her family's plans to send her to England, Anna suddenly becomes aware of her age: “I knew that day that I'd started to grow old and nothing could stop it” (62). In a futile attempt to remain in the domain of endless continuity, beyond space and time, Anna decides to die. She goes out into the wilderness in the middle of the day, “when the sun was hottest” (63), and lets it scorch her skin until she starts to feel very sick. Commenting that “the pain was like knives” (63), the passage inevitably brings to mind the notion of castration. Anna's journey into the Symbolic is thus begun, as she is forced[14] into a locus of spatiality and temporality, where language and signification reigns.

The reader now begins to apprehend Anna's huge economy of loss: at the same time she loses her childhood innocence and the security of her home. When moved to England, she is

[14] I say forced, since the progression is inevitable.

first supported financially by Hester (who in turn represents the loss of the mother: Anna's biological mother is dead, and what she is left with is her father's new wife) until she finishes school, and then she is forced to take work as a chorus girl, thus losing economic power and being constrained to live by meagre earnings in dodgy hotel rooms. Anna's loss of mother seems to be deeply connected to her loss of her homeland, because of the coinciding of events: Hester steps in as a substitute for the mother when Anna is moved to England. However, one almost gets the impression that Hester is more of a father figure, for instance, in the way that she is a representation of the grim motherland, so different from the Caribbean island. As discussed, Hester's intrusion concurs with the end of Anna's arcadian life; in Lacanian terms, Hester brings about the Law of the Father, which forces Anna to leave her locus of continuity, and enter the symbolic order. In this sense, Hester actually represents the Lacanian *Father*, and in turn, Anna is left forever motherless. The loss of mother then seems to be the primary, original deprivation in Anna's economy of loss.

Upon meeting Walter, Anna loses her virginity, and in turn, also her sexual power. Sylvie Maurel points out that Anna's identity seems to be that of the *sexual object,* as she goes from being a virgin gradually into becoming a prostitute (c.f. 83). Rhys lets the reader foresee this transition early in the novel, when Anna and her chorus-line colleague and friend, Maudie, are out on tour in Southsea, by having her "[lie] on the sofa, reading *Nana*", the novel by Émile Zola "about a tart" (9): the innuendo of the anagrammatic title[15] and the explicit content simply cannot be disregarded.

To summarize, Anna loses practically everything, and ends up being the *object* of the terrible things that happen to her. When looking at her situation from such a perspective, one will certainly feel sorry for her and maybe even argue that the story is of a sentimental nature after all. However, in endowing Anna with, first of all, the first person narrative, and secondly the (silent; written) voice of the subtext, Rhys brilliantly transforms Anna from being the

[15] *Anna, Nana*.

sexual *object*, into the speaking *subject* (c.f. Maurel 83). Thus, her economy of loss is to some extent compensated for. As Maurel so ingeniously puts it: "[*Absence*], the obsessional issue in Anna's diegetic existence, is converted into textual *presence* through Anna's own authorship" (c.f. 83); by producing an extradiegetic text (i.e. the West Indian subtext), Anna to some extent makes up for what she loses in the diegesis.

The fact that Anna produces a text of her own is also in itself a feminist act, which certainly can be put in relation to both Woolf's concept of a woman's sentence and the Kristevan idea of femininity constituted in being marginal to masculinity. Anna, in the same tradition as post-colonial writers, *writes back* to a centralized power structure (in this case: patriarchy); living on the periphery of society for countless reasons (e.g. loss of economic power, being a woman, living in exile, and so on) Anna represents *the Other*. However, by the production of the extradiegetic narrative, and by the use of irony, in trying to decipher the English codings, the norm itself becomes *othered*. In turn, this can be put in relation to Kristevan theory in the sense that the feminine, which Kristeva claims is "that which cannot be represented" (Moi, *Sexual/Textual Politics* 162), actually can make itself heard. Irony, and the production of the subtext, is then a rhetorical vehicle of what cannot be said. The fact that Anna, through her ironic tone, challenges the centralized structure is in itself a rather powerful feature in the novel.

Through *othering* the English, Rhys actually questions the patriarchal system, in the sense that the binary scheme of *England – the West Indies* corresponds to that of *man – woman*. The novel is in many ways a story of coming-of-age, and on the surface one could almost mistake it for an educational novel. Anna is instructed by her stepmother (among others) how to talk, act, behave and so on, in order to give the impression of an English woman. However, this tuition falls short, and instead of conforming, and becoming integrated in the English society, Anna alienates herself from it, mocking what she is taught and what she observes with a

deeply ironic tone. However, this is not entirely something that she *chooses* to do: it is a necessary undertaking on her part, and something which cannot be avoided. For her, England, and the social codings of the English are almost incomprehensible. She comments that England seems like a dream[16] when she thinks about her native island, and vice versa: she can "never fit [the two] together" (8). The reader apprehends already on the first page of the novel that Anna's Caribbean past is forever cut off from her. One also gets the impression that she will never find a sense of belonging in England. Thus alienated, forever not belonging anywhere, Anna's redemption is to be found within her ironic discourse. By the means of irony, she decentralizes the norm: as an extension, the *othering* of the English works as a decentralization of the patriarchal system, where the *feminine* is the medium of irony.

Finally, in this chapter I will devote some time to talk about the Kristevan notion of *the (semiotic) chora*. As discussed in earlier chapters, the chora is pre-linguistic and has to do with the relationship between the mother and child inside the womb; as stated, it is pre-verbal and instead is articulated via a continuity of rhythm, intonation, melody. In this realm there exists no absence, only presence; no loss, only fulfilment; no temporality, only continuity. When the child then enters the symbolic order, and acquires a language proper, the chora is in most cases successfully suppressed, although not always entirely so. According to Kristeva, what it can do is to reappear in one's adult life as irruptions of *poetic language*, which "carries with it the force of unconscious drives" and which, in turn *ruptures* the Semiotic into the Symbolic (c.f. Battis).

When Anna has moved to England, her West Indian past is completely foreclosed. This is manifested in the very first lines of the novel, when Anna says "it was as if a curtain had fallen, hiding everything I had ever known. It was almost like being born again" (7). Such a shift could be put in relation to Kristevan theory thus: Anna's West Indian island life is represented by the Semiotic, and her entry into the Symbolic coincides with her moving to

[16] N.b. *dream* in the sense that it is *unreal*.

England. I would like to argue then, that her experiences, brought to light by her written subtext, could be put in relation to such discussed ruptures of the Semiotic into the Symbolic.This is especially true with regard to the fourth, and final part of the novel, wherein one also finds the very last passage of the extradiegetic narrative (156-58). In this climactic passage, Anna is in a zone between life and death after having gone through with the abortion of her illegitimate child. The lines in italics represent Anna's stream-of-consciousness-like ramblings, where she goes through various memories from the West Indies, whereas the lines in script, which are interspersed into the subtext, would represent the present. The two different narrative levels have up to this point been quite separated, but in this last passage, as Maurel points out, they "interweave and interact" (98), only really separated typographically and stylistically[17]. For instance, Anna says, in the diegesis, that she feels "giddy", and then continues her written subtext by talking about how she felt "awfully giddy" while dancing during an island masquerade festival. Never before in the novel have the two narratives interacted in this way, and the transition as such is crucial. Maurel asserts that Anna has managed to merge the two narratives and thus she has created a utopia, where "the island ceases to function as a referential absentee" and instead becomes "a non-space … which by definition is a self-referential, purely textual construct" (97). The ending is therefore ambivalent, where, on the one hand, Anna successfully merges her irruptions of the Semiotic into the present, while on the other hand, the reader is informed by the diegesis that Anna "[will] be all right … [and] ready to start all over again in no time" (159), with the doctor hinting at what kind of bleak and destitute future Anna is heading for. As a matter of fact, there originally was an alternate ending to the novel, in which Anna dies from the complications of her abortion. However, because Rhys's publishers found it to be all too depressing (c.f. Angier 294-95), she was convinced to change the ending to a more modernist one, where Anna is not relieved by death, but instead will be "starting all over again, all over

[17] E.g. by the way that Rhys uses punctuation, italics, etc.

again...” (159). The question then remains which ending is more disheartening and depressing.

In the following, which is also the last chapter of this essay I will further develop the idea of Anna's unspoken, subtextual narrative working as a subversive force, writing back to a locus of patriarchy and phallogocentrism[18].

[18] Combining the words *phallus* and *logocentrism;* French feminists (e.g. Cixous, Irigaray, Kristeva) see the predominant language as being masculine, and built up around patriarchal binary schemes (Parker 87, 145; Moi, *Sexual/Textual Politics* 103).

Chapter 4.

Resisting Phallogocentrism: The Subversive Force of Language

In this chapter I will take a closer look at quite a characteristic element in much of Rhys's work; a feature which is especially poignant in *Voyage in the Dark*, namely that of the subversive quest of her heroines. This quest is more often than not realized by the building of "a code of feminine resistance to linguistic authority" (Maurel 81), and carried out through alternative uses of language. As stated in the notes to the previous chapter, critics belonging to the French, deconstructionist branch of feminism, such as Hélène Cixous, Luce Irigaray, and, of course, Kristeva, operate quite a bit around the concept of *phallogocentrism*, which is the idea that the predominant language is masculine, and as a result, it suppresses the feminine. The patriarchal discourse has in such a way claimed authority over language, and what the French feminists have tried to do is to "imagine feminine alternatives to phallogocentric language" (Parker 145). Cixous, for example, talks about how *feminine writing*[19] has its source in the infant's pre-linguistic relation to its mother; Kristeva proceeds, as readers of this essay are aware of by now, along the same lines as Cixous, with her theories of the chora and the Semiotic. Irigaray in turn endorses a woman's language that is dependent on "the bodily shape of women's sexuality" (Parker 146), i.e. reliant on the female body and anatomy. For the idea that women and men write and speak differently due to the differences between their material bodies, Irigaray, Cixous and Kristeva have sometimes been criticized as essentialist: seeing *sex* where other feminists say that one should see *gender* (c.f. Parker 147). However, their mission has been to construe a domain for a woman's language, and the undertaking of

[19] L'*écriture féminine* is a concept "crucially related to Derrida's analysis of writing as *différance*. For Cixous, feminine texts are texts that 'work on the difference' … strive in the direction of difference, struggle to undermine the dominant phallogocentric logic, split open the closure of the binary opposition and revel in the pleasures of open-ended textuality" (Moi, *Sexual/Textual Politics* 106).

this objective is shared in Rhys's fiction.

Maurel writes that Rhys "develops an ethics of subversion", a conception that shows a central point of Kristeva's theory of linguistics, where the feminine is defined as "that which cannot be represented" and "what is not said"; femininity is, according to Kristeva, just another "marginality among others and can be analysed as any other struggle against a centralized power structure"[20].

This theory is in accordance with Rhys's treatment of Anna in *Voyage in the Dark*. As mentioned in the previous chapter, Anna, both through her written subtext, and also her first-person narration, is transformed from the objectified, "muted speaker" into the speaking subject; her "muted idiom"[21] is put in contrast to the dominant discourse. Rhys creates a binary opposition between the two narrative levels, which corresponds to the binary scheme *masculinity – femininity*. Anna's extradiegetic narrative becomes a representation of a woman's language, which is in dialogue with (and towards the end of the novel, also interwoven in) the dominant, masculine language.

So, what in Anna's extradiegetic narrative is different from the dominant idiom? In what way does her use of language in the written subtext diverge from the diegesis? There are many answers to questions such as these, and I will now go through a few of them. First of all, Anna is constantly suspicious towards *words*. Words, to her, have no meaning, no substance in themselves. Instead, she heavily relies on her senses in order to arrange her view of the world. Anna makes sound use of imagery and metaphors throughout the novel, much more so than any of the other characters. When she passes a house and hears somebody playing the piano, she describes the sound as "tinkling" and "like water running" (10); Walter's house in Green Street is "quiet and watching and not friendly" (31) to her; the sun in London glares "like a brass band playing" (36); it goes on. Imagery works in this way as

[20] For all references, c.f. Maurel 81.
[21] The phrases are Harrison's, c.f. 129; 255.

Anna's vehicle to portray how she operates by *images*, not words. As she says at the end of chapter five, after having made love to Walter: “I am bad, not good any longer, bad. That has no meaning, absolutely none. Just words. But something about the darkness of the streets has a meaning” (49). Her thoughts on words are deeply connected with the resistance to phallogocentrism. Words, and language, are representations of the patriarchal oppression, putting a strain on her feminine objective. By devaluing the meaning of words, and instead depending on other senses and imagery, she creates a domain of her own, at least to some extent free from phallogocentric influence and authority.

As stated above, Anna relies heavily on her senses when interpreting and depicting the world. Her discourse is overflowing with sensuousness: her substantial use of imagery, her constant references to smells, sounds and so on, and in general her sensous reflections on the main plot, i.e. the love story. With such a tone, one might be inclined to argue that her discourse is of sentimental and self-pitying nature. However, I would once again like to dismiss such claims. Anna's discourse has nothing to do with sentimentality; in fact, she is not even self-pitying. Her situation is pitiful, even heartbreaking at times, but her discourse is not. Through her subtext, Anna establishes a feminine subjectivity; she is given a space and a voice, which in turn compensates for what she loses in the main narrative. By the means of such a compensation, it becomes impossible to pity Anna, or to claim that her story is of sentimental complexion.

Rhys herself obviously shared Anna's distrust of words: in *Smile Please* she writes about how she imagined God to be a book, and how the “print inside … made no sense” (27) to her. It would not be completely outlandish to imagine that the notion of *God* is in this case (well, in most cases) comparable to that of the *Father*, i.e. the corner stone of patriarchy. Rhys thus follows Anna's train of thought meticulously.

There are, of course, more examples of Anna's resistance towards linguistic supremacy to

be found in the novel, for instance, in the first few paragraphs of chapter seven. Here, Anna foresees Walter leaving her, but in an effort not to think about it she says: "[e]verybody says that the man's bound to get tired and you can read it in all books. But I never read now, so they can't get at me like that" (64). Giving no real meaning to the content of *books*, she allows herself to disregard the fact that Walter is probably going to leave her sooner of later; for a little while longer, she is sanctioned to keep her love story pure, and free from linguistic oppression.

In addition to that, Anna's discourse also differs from the predominant one due to factors having to do with her West Indian heritage. As stated, the reader learns to appreciate Anna's native island as a place beyond spatiality and temporality; it is a place comparable to Kristeva's notion of the pre-linguistic chora, where words, and language, are not that important in the process of conveying meaning. The native islanders (both the black people and the white) have a way of talking which is to the English utterly bizarre. Hester is, as readers of this essay know by now, the representation of *the English* on the island, and through her, the differences are pointed out on quite a few occasions in the novel. At one time, she talks to Anna about how she really tried to teach her how "to talk … and behave like a lady and not like a nigger" (56) before she was moved to England. Hester was, however, discouraged from her task, since Anna spent all her time with the black servant girl, Francine, wishing she too were black[22]; on one of their first dates, Anna confides in Walter that "when I was a kid I wanted to be black" (45). Francine and Anna had a special way of talking to each other; as Hester describes it, they were "jabbering away together", talking in "awful sing-song" voices (56). Anna explains in her written subtext that Hester "always hated Francine" (58), and that she used to want to know what they were talking about. Anna would answer that they were not talking about anything: "we just talk" (58). The idea that one always has to talk *about* something is to Anna downright absurd, typically English, and something that does not

[22] In fact, Anna "hated being white" (62): "Being black is warm and gay, being white is cold and sad" (27).

apply on her Caribbean island.

Through all the means discussed above, Anna develops a code of resistance towards the *language proper*; she creates a feminine idiom in which she is free from the patriarchal mark. This, in short, is the function of the written, extradiegetic narrative.

Final Words

To sum up this study of *Voyage in the Dark*, I would now like to go through what I have accomplished with my analysis; what potential problems I faced; and lastly, give suggestions on further research.

I started out with an objective to, at least to a large extent, dismiss some claims of sentimentality made about Jean Rhys's fiction. Through a feminist and psychoanalytical reading of *Voyage in the Dark*, my aim was to point out a few things to strengthen this objective: first of all, my opinion is firm that Rhys's treatment of Anna does not allow the reader to simply *pity* her. I have gone through a few measures to make my view valid: for instance, I have discussed Anna's self-critical discourse, as well as her ironic tone towards the English and their social codings: their appearance, behaviour, and so on. These features are important because they show that Anna is not merely the victim; she does not entirely surrender to the centralized power structure. Instead, she operates within a subversiveness, which makes her too strong and assertive to be pitied. Through her ironic discourse, Anna, who is speaking from the periphery, challenges the centralized system; she puts herself in the centre, and the original centre is othered.

Secondly, I have discussed the function of the extradiegetic narrative. It is within the subtext that Anna is set free from patriarchal oppression; it is also where the subversive force against language as the dominant idiom is manifested. In the extradiegetic narrative, Rhys "*writes* what her [character] may not, do not, *say out loud*" (Harrison 59). The subtext then becomes a realm of feminine subjectivity, and in this sense it compensates for Anna's huge economy of loss. Hence, from an absence, Anna creates a presence; she goes from being the

sexual[23] *object* into becoming the *speaking subject*.

However, in my study, I did encounter some difficulties. One of the main problems was to be found within the vast domain of Kristevan theory. The concepts I borrowed for my essay could be said to have one major issue in common, namely, that they are all based on the assumption that *woman* equals *mother*. Kristeva's theory about the chora, for example, heavily relies on the notion of the womb, and the connection between mother and child. Assumptions such as these are why Kristeva is sometimes criticized for being essentialist. However, Kristeva repudiates such claims with quite Derridean retorts, for instance, in *About Chinese Women*, where she asserts that "woman as such does not exist" (16), which, as discussed in chapter one of this essay, goes against all biologistic and essentialist notions of femininity. As I have recognized in my research, Kristeva's theories are all but reconcilable at times, and perhaps that is why her work is so enticing.

Finally, I would like to say a few words about what aspects of my essay could be elaborated on in further research. As the reader knows, the focus of this essay has largely been on *Voyage in the Dark*. However, as hinted at, much of what has been discussed can be applied to the whole of Rhys's literary repertoire. Rhys's main characters are all young women, on the verge of destitution and self-loathing, heavily dependent on the men in their lives; men that consistently betray, deceive and desert them. Marya Zelli of *Quartet* (1928), Julia Martin of *After Leaving Mr. Mackenzie* (1931), Sophia Jansen of *Good Morning, Midnight* (1939), and, not to mention Rhys's portrayal of Charlotte Brontë's *attic woman* Antoinette, of *Wide Sargasso Sea* (1966) – all these female characters are given a uniques voice in Rhys's fiction. Though the heroines' situation may be heart-rendingly bleak, Rhys never resorts to sentimentality. Her objective of asserting a feminine subjectivity is consistent throughout her work, and that is why I would be interested in pursuing further elaboration of

[23] *Sexual*, because she over the course of the novel goes from losing her virginity into becoming a prostitute: her progression is of sexual nature.

the issues raised in this essay.

Bibliography

Angier, Carol. *Jean Rhys, Life and Work*.
Boston; Toronto; London: Little, Brown and Company, 1990.

Battis, Jes. "What the Hezmanah are you Talking About?". *Refractory* 8.1 (2005).
<http://refractory.unimelb.edu.au/2005/10/14/what-the-hezmanah-are-you-talking-about-alien-discourses-in-farscape-jes-battis/> 2011-12-07.

Benstock, Shari. *Women of the Left Bank: Paris 1900-1940*.
Austin: University of Texas Press, 1986.

Bressler, Charles. Excerpt from *Literary Criticism: An Introduction to Theory and Practice*.
<http://www.highlands.edu/jebishop/BresslerFeminism.pdf> 2011-09-17

Crownfield, David R. *Body/Text in Julia Kristeva: Religion, Women, and Psychoanalysis*.
Albany: State University of New York Press, 1992.

Harrison, Nancy R. *Jean Rhys and the Novel as Women's Text*.
Chapel Hill; London: The University of North Carolina Press, 1988.

Kosofsky Sedgwick, Eve. *Epistemology of the Closet*.
Berkeley; Los Angeles: University of California Press, 1990.

Kristeva, Julia. *Revolution in Poetic Language*.
New York: Columbia University Press, 1984.

Kristeva, Julia. "Revolution in Poetic Language".
The Kristeva Reader. Ed. Toril Moi. Oxford: Blackwell Publishings, 1986. pp. 89-136.

Kristeva, Julia. *About Chinese Women*.
New York: Boyars, 1986.

Lacan, Jacques. *Écrits: A Selection*.
London: Tavistock Publications Ltd, 1977.

Marks, Elaine; Courtivron, Isabelle de. *New French Feminisms: An Anthology*.
Amherst: University of Massachusetts Press, 1980.

Maurel, Sylvie. *Jean Rhys*.
New York: Macmillan Press Ltd, 1998.

Moi, Toril. “Feminist, Female, Feminine”.
Modern Literary Theory. Ed. Ann Jefferson and David Robey. London: Batsford, 1986. 204-221.

Moi, Toril. *Sexual/Textual Politics*.
Oxon; New York: Routledge 1985.

Oliver, Kelly. *Reading Kristeva, Unraveling the Double-bind*.
Bloomington; Indianapolis: Indiana University Press, 1993.

Parker, Robert Dale. *How to Interpret Literature.*
New York; Oxford: Oxford University Press, 2008.

Rhys, Jean. *Smile Please: An Unfinished Autobiography*.
London: André Deutsch Ltd, 1979.

Rhys, Jean. *Voyage in the Dark*.
London: Penguin, 1934.

Seay, Joan. Untitled review of *Jean Rhys, Life and Work* (Carole Angier, 1990). *Tulsa Studies in Women's Literature* 5.2
(1986): pp. 324-326.

Woolf, Virginia. *A Room of One's Own*.
London: Penguin, 1945.