



Modernism in Antonia White's Confessional Autobiographical Narratives: A study of Woman's Life in Twentieth Century

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Abstract

White's modernism in her stories and diaries are due to her too personal and erotic language, which allows her to belong to the Avant-Garde period. She aimed at constructing the Modern female self and exploring its wounded psyche. White's journey towards independence is decisive despite her suffering. In this study, White's personal life has been transformed to a series of stories about herself. In her autobiographical novels and Diaries, she clarifies the patriarchal pressure on her that made her neurotic and not able to write for many years. Elizabeth Podniek's study about White's Quartet and Diaries is taken into consideration as a model of analysis. White's creativity is shown through her memories of the past that enables her to present a highly modernist piece of writing.

Keywords: Antonia White; modernity; Podnieks; Autobiographical novel; Diary.

I. Introduction

Antonia White (1889-1980) is a twentieth-century British writer. She is the only child of Christine White and Cecil Botting (Honno et al., 2020). She is famous for her semi-autobiographical novels like *Frost in May*, *The Lost Traveler*, *The Sugar House* and *Beyond the Glass* in her quartet which was originally published from 1933 to 1950 but met little success until its re-publication in 1978. This event led to a re-discovery of White's writings (both fiction and translations). Since then, she is recognized in the literary canon as a novelist with distinctively modernist sensibility and deep autobiographical retrospection.

White's writings are usually described as autobiographical or semi-autobiographical because this novelist found in writing a healing space where she can experience and confront her painful life and wounded psyche. She managed to do this in her novels, particularly her *Frost in May* quartet and *Diary*. This gave all her works, whether fictional or nonfictional, a confessional quality because in these works she tried to negotiate and come to an understanding of her mentally disturbed life. White has lesbian experience due to her childhood sexual abuse by her father. For this reason, this led her state to be "hardwired into the psychoanalytic paradigm of normative psychosexual development" (Kunzel, 2020, p.216).

However, the narrative form and signature of her works is recognized as modernist. She was under the influence of Virginia Woolf, especially in the *Diary* form. Her novels in particular exhibit the salient characteristics of British modernist fiction of the 1920s like fragmentation, and miserable psychological state.

2. The Modernist Nature of Antonia White's Autobiographical Narratives

Many critics have reviewed Antonia White's writings, her autobiographical novels or her diaries and asked if they have literary features. Both writings share similarities, for their aims are unified in one point which is to express the writer's miserable way of living because of her father. The reality of her writing attributes a clear sense of modernity for many reasons.



Her writings are narrated in a direct, frank style that is perfectly creative and modern. McLean & Fournier (2008), claim that success of the narrator in autobiographical writings arise when there is one to one correspondence between self-event of the narrator with the past. Antonia White in almost all of her personal writings whether in her quartet or her Diaries, follows a systematic way in expressing her miserable past. What attracts the reader's attention is the exact use of date for the incidents narrated by White. Even when she was neurotic and full of tension, she didn't neglect the issues related to time of the incident. This gives her style a unique literary, aesthetic feature. It also provides her story with honesty in conveying her life incident of the past that among the reviewers of Diaries, Podnieks (2000, p.166) claims that Drabble (1991, p.103) alone has recognized that White's diaristic achievement is a literary one referring to the first volume, Drabble noted that the "Diaries" have many striking qualities, and one of the most uncanny is their "modernity". She finds the material in the journals "shocking, fighting, struggling stuff", and White's four-year 'Freudian' analysis, which she documented in an 'analysis diary' that has never been published in its entirety, is itself a valuable archive for scholars of psychoanalysis, mental illness and women's modernism (p. 4). Drabble (1991) believed that White presents a Freudian case study that documents herself and her life with both personal intensity and professional detachment. She noted of her journals: "I keep them to clear my own mind more than anything else" (Diary, 2, p.97). She used her diary to inscribe a psychoanalytic method for investigating the different levels of her consciousness, and in the process, she explained psychoanalysis as a modernist literary aesthetics.

White confesses that her father is the only force that threatens her. After finishing *Frost In May*, she was happy and successful but with the start of her second novel *The Lost Traveler*, which continues the story of herself and her father, she had a mental breakdown which affected her and couldn't write, from 1933 till 1950. She wanted to get rid of her father's force on her, she writes "I believe the book should be about my father. If some of the trouble comes from having my father inside me, I should get him out" (Diary, 1, 168). During her second novel, she had been blocked and not able to write. This speech of White is actually ironic because she couldn't keep him out of her writings. The erotic language of White drives her to modernism because she uses a daring language and mentions the male and feminine sexual organs while clarifying her relationship with her father. So through her psychoanalytic analysis of her pain and sufferings, she had a complete breakdown. While writing about her being sexually abused by her father, she sensed a kind of healing as if the pressure out of such tormented self is pushed out or healed. In her diary, White states: "the book: what is it about? The relation of a father and daughter" she boldly observed: "possibly the first part should be entirely devoted to getting him [...] I want him. His life is finished: can be examined. I will not be afraid of him anymore. It is a pure accident that we were father and child. I have a right to look at him, yes, sexually too" (Diary, I, pp34-5). These lines of White's confessional, erotic style conveys a message of empowerment. Being sexually abused by her father, she has the right to show her sexual desire in wanting him in this state. This refers to modernist woman who talks freely about her sex and desire. "Most interesting emergencies: the linking up of the click with my father's latchkey. Convulsive horror aroused by [Carroll's] shaking his bunch of keys" (Diary, I, p.51). She conveys the fear of her father's coming when she hears the click of the bunch of his keys for taking her to his study and closing the door. Fearful moments of embarrassment and uncomfortable feeling attack her. At other entries in her Diary, White uses franker style in showing her sexual relationship with her father: "I suppose by this time Carroll knows what I really want but I don't [...] Now if as it seems clear from several indications I want my father's penis or a child by him e.g. a work engendered with his loving approval. What am I fussing about? I can't have his loving approval because he is DEAD," and "I couldn't have had intercourse with him anyway because presumably apart from morals (a) he didn't want it (b) I couldn't have endured it without mutilation" (Diary, 1,



p.140). There are also signs in page 162 of her first volume of her Diary that her father treated her as his wife and treated her mother as a child. Another reason for considering her writings as a literary achievement and a modernist writing is that she follows Freud's psychoanalysis in expressing her dreams. White once had a dream writing, "I saw a man like my father looking out of the window of a friend's house. Then I went into the house and it was my father. We embraced with such love and relief [...] I was so happy, so relieved. I would not be lonely any more ... I longed for us to get home here and be quiet together. It was all so vivid." Eventually "things got dim and unreal and I began to wake up. As I did so, I was aware of a very faint sexual tremor" (Diary, I, pp251-2). and she goes on to interpret the dream as giving her 'a sense of peace, a sense that something [. . .] had changed [. . .] I suppose it means I have truly "forgiven" my father' (Diary 1, p. 252). Drabble page 166 observed that White's dreams are as good as short stories and the explicitness of the sexual content reveals White's initiation and desire in having sex with her father as it is revealed in her writing. In an unpublished portion of the Diary, White admitted that she 'certainly "provoked" this intercourse' (See Dunn, p.217). The erotic style reached its peak when White records her dream, "the one she calls "The Ritual Rape Dream": "I was to go through the ritual of symbolic rape by my own father. The setting was a mediaeval town, richly decorated [...] But my mood was one of great dread. I wore nothing under my rich robe. I was laid on a kind of stretcher, covered with a black cloth, and handed over the heads of the crowd up the steps to the cathedral porch [...] I seemed to be aware of an old knight [...] waiting. He was my father [...] I was carried inside the cathedral and laid in the darkness, in an ark, before the altar. Then I felt the gentle but firm pressure of a penis in the front part of the vagina, as of an experienced lover." (see Chitty, 1985, p.155). In an entry recorded some days later, White returns to the dream again, speculating that it also suggests that her father has forgiven her; but she adds 'Fear . . . about my novels. Slightly wrong love . . . the sexual element. A touch obviously of wanting the father as a husband' (Diary 1, p. 253). Because White has been sexually abused in early age of her childhood, this had affected her and all dreams were about her father approaching her sexually. In her Diary, she tells everything about such sexual aspect. This kind of erotic languages gives her Autobiographical texts and Diaries modernist feature which allows her to be an Avant-Garde writer. White's Diary is an important text for women. Not long after this experience, she turned, like Woolf, to her Diary as the only safe place in which her shattered self could be reconstructed. Though White had a neurotic personality, she took the time to make a text out of her neuroses. Neuroticism is considered a fundamental personality feature. People with high marks of neuroticism are more likely than normal people to be moody and to experience such feelings as worry, anxiety, fear, frustration, jealousy, guilt, depressed mood and loneliness (Thompson, 2008). Such people are supposed to reply worse to stressors and are more likely to understand ordinary situations, such as minor stress, as appearing stressed.

Another force that White had complained and suffered along her life was the domination of the patriarchal system. She faces this system and knows the difficult situation when as a neurotic person, she is obliged to resist those who reject her in the society. It is necessary to get benefits not only from positive features that characterize us but from the negative ones as well. For example, Antonia White had a neurotic personality. Instead of complicating this state by complaining, she started to write about it. These include what she had hated as a system in her society, for example, the domination of the patriarchal system and obliging women to obey and accept as a norm when she and her mother were obliged to be converted to Catholicism by her father's order. White tries to write everything about her feeling, when her father, while as a child, locks the door and obliges her to obey whatever he orders her. This sexual abuse in the very early age of White's childhood had affected her and she confesses that sexually, she was not a normal person. However, she was not able to live as a husband and wife. White's daughter who had the right to possess her Mother's diaries had



told those who were asking about her mother, that she has been involved in a series of unsettled betrayal and sexual relationships with many people. What is modern and artistic here is that White had presented these agonistic moments of child abuse by her father. Moreover, Drabble confirms that this in itself is creative, literary and modern. It is significant to take into consideration Drabble's views to refer to and evaluate White's work. Drabble in 1968 *Women Novelists*, states that Doris Lessing's novel *The Golden Notebook* (1962), "is in many ways the textbook for the woman of our age, encompassing as it does most of the social and artistic doubts that beset her ... She writes about life as a whole: the experimentation and fragmentation of the book add up to a new unity, an unprecedentedly complete synthesis." (Drabble, *Women Novelists*, 89).

Drabble (1991, p.103) found Lessing's agenda in White's diary: "one of the most curious features of this volume is the way it prefigures the technique of Doris Lessing's seminal work, *The Golden Notebook* (1962, p.168), a novel which uses the device of dividing the fragmented personality of its narrator into [four] different-coloured 'notebooks.'" This is exactly the number of different-purpose diaries that White kept. Such kind of division White uses in her autobiographical novels are steps towards expressing her unified self through analysis. When Drabble in 1991 presented her review of White's diary for 1926-57, it is clear that the Diary is "the textbook for the woman" of both the modernist and post-modernist ages, for White recognized, in the spirit of Neuman and Schenck, how her fragmented psyche afforded her a marginal position from which she could critique the male-dominated Centre, while she refused to give up the quest for her own unified, authoritative selfhood. Such kind of fragmentation in White's novels and diaries resulted in a unique female self with free identity. It likely fostered the audience which would be receptive to the publishing of the diaries in the early nineties. In 1940, White had written to a friend: "You make me feel quite dashing when you call me a 'vile modern'. To the real 'moderns' I seem the dearest old-fashioned auntie. I stop somewhere about Proust, Joyce and T.S. Eliot" (Maitland, 1983, p. 31). It is the availability of her diaries that has made it possible to recognize that White is far more than an "old-fashioned auntie." She further commented on the moderns: "when it comes to serious artists like Joyce or Proust who have put their whole life into their work, I think one must at least be respectful and try to see, without prejudice, what they are trying to do. Sometimes things which are beautiful seem to reach a point where one can no longer see them ... Then they usually go underground till someone rediscovers them and reinterprets them" (Maitland, 1983, 43). White's diary similarly went "underground," but now that it has been published, we may "reinterpret" it as the modernist work it is (Podnieks, 2000, p. 168).

The term 'underground' refers to the free psychological analysis of White's state. In fact, her consciousness and memories of the past agonies trigger her to write. These honest moments should be evaluated highly both by readers and critics alike for they are the authentic moments that express the writer's ability to be creative.

3. Diary as a therapeutic practice

Reading White's confessional writings in her *Quartet*, we can comprehend how she couldn't write due to her psychological block she faces. She only returns after her father's death. Her father is a terrifying power she mentions both in her *Quartet* and *Diaries* as well. Kunzel (2020) claims that Psychoanalysis is at once a system of thought, a toolkit for cultural diagnosis and criticism, and a therapeutic practice. When White writes her diaries, she feels safe for they were still unpublished and not read by others but all of a sudden she feels that she is in need of a reader, an audience. White had written her *Diary* as novel she said, "it is always, for me, good to envisage a reader" (*Diary*, 2, p.59). She may have had in mind a reader not only for fiction but for her diary. She confesses sometimes that she was complaining from severe depression as it is mentioned in Podnieks (2000, p.171). Moreover, White suffered from severe bouts of depression. This is apparently what happened in the early



forties. In an entry made on 5 August 1944, she acknowledged: “Cannot find any entry since June 1943. Have not looked at notebooks for a very long time. Once again have had a prolonged bout of the usual state [...] Inertia, paralysis, depression, extreme sleepiness” (Diary, 1, p.181). The main block White suffers from is when she was not able to tell the nuns about the details of her novel, especially the chapter that is about the conversion of all bad women to Catholicism in her novel *Frost in May*. But unfortunately, it was useless, neither the nuns nor her father had listened to her justifications. Nanda, the heroine of White’s *Frost In May*, is pleased with the results of her work: “surveying what she had written as dispassionate an eye as possible, she decided that it really was rather good. Anyhow, it seemed to read remarkably like a real book” (*Frost in May*, p.24). Before the novel is finished- she has not had time to write the important conversion chapters-it is discovered by the nuns during a routine desk check (Podnieks, 2000, p.177). White’s behaviour and disappointment are justifiable since she is not given any chance to express her desires and she was torn between two opposite feelings, a desire of a sincere believer in Catholicism and her wish to be free and get rid of the repression that has been imposed on her by her father and society. Her father’s refusal with the nuns to trust White, (Nanda), had normally created a complete block in her abilities. Nanda is punished, but to a degree of humiliation, she had never expected. On her birthday she is summoned by Mother Radcliffe to meet with her parents in the parlour. Her father’s face is “stiff as a death mask.” When Nanda addresses him as “Daddy,” he destroys her by saying, “I would rather you did not use that name”. Because she has committed a mistake in view of her father and the Catholic school system. Her father denies her the voice to speak, silencing a part of her forever: “Then I say that if a young girl’s mind is such a sink of filth and impurity, I wish to God that I had never had a daughter.” Nanda responds to her father’s debasing of her in words that echo White’s dining-room punishment: “If he had stripped her naked and beaten her, she would not have felt more utterly humiliated.” She then comes to the greatest turning point in her young life: “Never, never, could things be the same” (*Frost in May*, p.26). Nanda, like White, is sent into exile. In “My Art Belongs to Daddy,” Broe (1989) stated about the religious context of *Frost in May*: “Born a Protestant and middle class, Nanda is forced into the father’s text of ‘convert,’ a term meaning exile in the midst of the ‘old great Catholic families, the frontier less aristocracy of Europe” (p.73). This passage reveals that the writer’s block experienced by Clara is directly attributable to her father, whom she mortified, and to God, whom she failed to serve when she wrote a novel about “wicked, worldly” characters. It also allows the argument that White’s diary was conceived of as a subversive space in which she could do the writing that was most important to her. The passage clarifies how Clara’s father created a gap inside her or a wound which cannot be easily healed. It also reveals a fact that White (Clara) chooses Diary as a “cathartic” force to suppress her depression. White felt free while writing every personal document concerning her sex, her relationship with others, her religion. It was a means for getting rid of all the forces thrown on her shoulders, her father, religion due to her obligatory conversion to Catholicism and her art (novel) also. In an entry for June 1938, she acknowledged: “I did not begin to write notebooks until just before I married Reggie: my writing went underground as it were. The only form of writing I have persistently kept up [...]” (Diary, 1, p. 140). Though Clara started her diary only during marriage, White and her fictional persona began a diary for the same reasons. If Clara used the journal to write freely, to have her “real” story told, White implied the same thing about herself: “It is as if I kept my identity in these books. I become more anxious to show them to people” (Diary, 1, p. 149). She later commented on her general desire to “show”: “I woke up this morning suddenly realizing something so obvious that it is amazing I never spotted it before: the need of an audience. Again, another feature to prove the modernity in White’s confessional writings is the fact that she needs an audience or a reader to share her agonies and experiences. White’s insistence that the reader or the audience should share her diaries along her novels is a declaration of her creativity in



her modern art. Her description of her Diary as a place in which she could go “underground” reminds us of her comment that works by modernists such as Joyce and Proust “usually go underground.” It also suggests that the Diary is the ideal space for revealing her unconscious thoughts, and thus it is a private forum for self-discussion similar to the analyst’s office. White implied as much when writing about the different layers of the mind: “The conscious mind works in fits and starts; the unconscious never stops ... Perhaps the function of art is to reveal as much unbearable truth as possible in a bearable form.” (Diary, 1, p. 87). Her Diary, a sustained work of psychoanalytical art, emerges as the only “bearable form” in which she could write.

4. Modernism and Antonia White’s Quartet

Valentine (2003) claimed that White was taken seriously during her life as a writer, and her Quartet of novels was well received, but she has been relatively neglected in feminist modernist criticism (p.122). The novels of Antonia White, her Quartet, narrate the experiences of a woman who suffered a breakdown, and through her quartet, she narrates her biography during such mental breakdown and after she had been recovered. Beyond the Glass is the fourth in a quartet of largely realist novels and is constituted by the narration of settings leading up to its protagonist, works Clara, being certified spending time in the asylum, and being released, from the asylum. The subjects of these novels find close correspondence in the biographies of each woman, a correspondence that has given rise to the texts being named autobiographical novels. Actually, Valentine (2003) claimed that many critics have assumed that women’s writing can be characterized as more fluid, indeterminate, and spontaneous than men. In Felski and Felski’s (1989) view, writing can be read as a radical textual practice but also lend itself to the implication that “what has been written is not art” (p.25). The assumption that women’s writing is less artful, stylistically ambitious, or self-conscious than men’s writing is carried further in much criticism of “Madwomen’s” writing.

Valentine (2003) says, “I also want to suggest that a recognition of the novels, modernist experimentation points to new ways in which the political possibilities of this experimentation can be read” (p. 124). Due to this topic of White’s madness, writers start to observe that White in her novel Beyond the Glass, through the use of time indicators, her state is revealed whether she is fine or mentally broke down. White uses many indicators of time especially ‘now’, first to refer to contemporaneity, and keep from being dated which is why critics agree that she is belonging to a modernist school of criticism. Also, on page 229 White narrates, “Whenever she was fully awake, she was always the same person”. Sometimes, there is no certainty in presenting the element of time: “It was extraordinarily different to remember things”. The reader can notice through White’s narrative episodes that Clara is really self-deluded and through several episodes, time is revealed (p. 125). When there is no delusion, tiresome moments or misery, sanity retains and the process of narration becomes normal (p.252); also, there is a reunion between Clara and her father on page 253 which indicates that she retains her normal state. Clara recovers and we as readers realize that she has been in the asylum for many years, and time indicators are the best examples for proving such statement, the following is a conversation between Clara and her father when she comes to know that she has been recovered after many years of her remaining in the Asylum:

This place. It’s a hospital, I know. But such a peculiar one. How do I come to be in it?

You were too ill to remember coming. My darling, you’ve been very ill indeed.

How long?

A long time ... Many, many months – If you knew how wonderful it was to see you looking better! Your Mother will be so happy when I tell her.

Mother ... where is Mother?

Down at the cottage. We read your letter together. You can’t think how excited we were to see your very own writing. She sends you her fondest love.



Oh, give mine to her ... And the aunts ... they're still alive?

Yes, indeed. And Granny too. She sent your letter on. She must have recognized your writing. How she must have wondered what was in the letter. (Beyond the Glass)

It is quite obvious from such a paragraph that through Clara's madness, the atmosphere of war creeps in. Clara's delusion is understood politically: far from being an emancipatory experience for women, the war drove them mad (Marcus quoted in Scott, 601). Psychiatrists try to present an objective view about White's case, represented in Clara's dreams, they believe that Clara's madness is also linked with psychoanalytic cases. Freud in 1914, claimed that there is a relationship between dreams and insanity. In White's *Beyond The Glass*, there are many situations that urged Clara to feel tensile like Clara's guilt because of her feeling or sense of unworthiness, her father's disappointment, and the death of a child for which she feels responsible, these are all pressures that affected Clara negatively and raised her delirium. In (1920, p.160), Freud discussed his method of narrating case histories in these terms: "Linear presentation is not a very adequate means of describing complicated mental processes going on in different layers of the mind" (quoted in Podnieks, 2000, pp. 184-185). This proves the modernity of the text being away from the linearity of other conventional texts.

5-Conclusion

White's Modernity is achieved and revealed through her *Quartet* and *Diaries*. The heroines of her stories, Nanda, Clara and others are representing White in her childhood, adulthood and age of maturity. Her work is considered as a psychoanalytical art where she clarified and revealed her creativity through her unconscious, continuous pouring of her thoughts and agonies. Her art lies in her honest moments of showing her triggered state because of her being sexually abused in the early age of childhood by her father. This gives her text the sole form through which she achieves success. It is a call for women to have unity of self, to overcome consequences of depressive and neurotic state. The indirect, unconscious thoughts of White in her *Quartet* and *Diaries* reveal her authentic self and renders her creativity. White achieves success by sticking to an artistic style in expressing her Psychological fears and anxieties in a resulted art. White has developed modernist techniques in her writings. The frank, erotic sexual style is a prove of her creative achievement.

White's four novels along with her diaries share a specific artistic place in literature. In spite of the fact that White was dropped out of school and couldn't complete her study, only later on as a governess but she has educated herself in her own way. Modern people tried to cope with several dilemmas. All these can be found in the diaries. Women writers can find relief in writing about their miseries because part of their conflicts are going to be erased automatically. White was able to get rid of part of her agonies through such confessing style.

6. References

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مۆدیرنیزم له تیکستەکانی ئەنتونیا وایت : لیکۆلینەوهیەک دەربارە ی ژیا نی ئافره تیک له سه ده ی بیست

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بوخته

تازگه ری وایت لهه مرومانه دا دهگه پته وه بو به کارهتانی زمانیکی بویر ونازا که یارمه تی داوه بیته ئیشهنگی بزافی مۆدیرنیزم. زۆر هه ولیداو ه بوونیا تانی که سایه تیبه کی ئافره تانه ی هاوچه رخ و به ده رخستی لایه نی دهروونی برینداری خۆی، سه رپرای هه موو ده رد ونازاره کانی ئەم گه شته ی وایت به ره وه سه ره به خۆ بوون هه تمی بوو. ئامانجی ئەم لیکۆلینەوهیه بریتیه له چۆنتی په نگدانه وه ی ژیا نی نوسه ر له زنجیره یه ک پۆمانی خودیدا که وینای پاله په ستوی کۆمه لگای باوک سالاری له سه ر نوسه ر به ده ر ده خات که بوونه ته هۆی په ستانی دهروونی له سه ری چه ندین سأل له نوسینیان دور خسته ته وه، به لام کارگه ری ته واویان له سه ری به جیهتیشته وه و بونه ته هه وینێ هه موو دا هتانه کانی له شیوازیکی هاوچه رخ مۆدیرن. شایانی باسه که توێژینه وه کانی ئەلیزابیس بودنیکس گرنگی تابه تیان لهه لیکۆلینەوهیه دا پندراوه وروناکیان خراوه ته سه ر.

وو شه کللیه کان : ئەنتونیا وایت. مۆدیرنیزم. بودنیکس، پۆمانی خودی ویا ده وه ریبه کان.

الحدائة فی نصوص أتنونیا وایت الاعترافية: دراسة عن حياة امرأة فی القرن العشرين

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ملخص

تعود حدائة وایت قصصها ومذکراتها إلى لغتها الشخصية والإثارة للغاية ، مما يسمح لها بالانتماء إلى فترة الطليعة التي كانت تهدف إلى بناء الذات الأنثوية الحديثة واستكشاف نفسية الجرحى. رحلة وایت نحو الاستقلال حاسمة رغم معاناتها. تكشف هذه الدراسة كيف حولت وایت حياتها الحقيقية إلى سلسلة من القصص عن نفسها. توضح في مذکراتها وروایات سيرتها الذاتية الضغط الأبوي عليها الذي جعلها عصاوية وغير قادرة على الكتابة لسنوات عديدة. دراسة إليزابيث بودنیکس حول الرباعية واليوميات ل وایت تؤخذ في الاعتبار أن إبداع وایت يظهر من خلال ذکراتها عن الماضي والتي تمكنها من تقديم قطعة كتابية حدائة للغاية.

الكلمات المفتاحية : أتنونیا وایت، الحدائة، بودنیکس، الرواية الذاتية ، المذکرات