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An Annotated Bibliography 1973-2020:

Gender in Adrienne Rich's "Diving into the Wreck"

Introduction

This annotated bibliography is a collection of materials written in English that analyzes mainly or briefly mentions Adrienne Rich's title poem of *Diving into the Wreck* (1973). The narrator of the poem describes themselves as, "I am she: I am he" (Rich 373), but later in "Natural Resources," Rich writes, "There are words I cannot choose again:/ *humanism androgyny*" (Rich 505).¹ The recognition of gender has continued to evolve with women's, gender, and sexuality studies, and her understanding similarly changed over time as they appeared in her poems. This project aims to examine the tone of discussion about gender in "Diving into the Wreck" chronologically from 1973 to 2020.

Adrienne Rich (1929-2012) is an American poet, essayist, and feminist who won the National Book Award in 1974. *Diving into the Wreck* has often been seen as a turning point when Rich established her view of women's history and voices. In particular, "Diving into the Wreck" has a strong image of gender. The poem's criticism can be classified into the following three types: androgynous narrator as a universal self-image, rejection of androgyny and humanism, various types of criticism such as inter-textual, language, or ecofeminist approaches.

¹ Rich, Adrienne. *Collected Poems 1950-2012*, W.W. Norton, 2016.

Androgyny in the poem was the main point of criticism in contemporary criticisms of the poem from 1973 to 1978. They mainly responded to androgyny favorably and understood the gender of the diver, which is considered as androgynous, as a model of universal human, a new definition of humanity, or the rebirth of women. In 1978, when “Natural Resources” appeared in *The Dream of a Common Language* (1978), the tone of criticism changed to negating androgyny and humanism as Rich refused them. *Diving into the Wreck* became the last journey to the world of men, and *The Dream of a Common Language* started her projection of the female [11]. In 1980, when she published her essay “Compulsory Heterosexuality and Lesbian Existence,” her lesbian feminist position became clear.

Susan Stanford Friedman’s article in 1983 posed an argument about understanding androgyny. Friedman positively accepts the concept of feminist androgyny as “the failure of patriarchy” [13]. Rich answered to this article that Friedman misunderstood Rich’s understanding of androgyny and humanism. Rich rejects the concept because it means false inclusiveness and universality. Furthermore, Rich explains how false inclusiveness and universality fail to regard differences among women. Hence, Rich states that her negation is not “man-excluding” or “lesbian separatism,” and it is essential for women to see “from the center” and think about a great diversity of women of various countries, races, sexualities, classes, and other differences.² In response to Rich’s comment, Friedman admits Rich’s statement but also suggests what Rich needs to consider: “no poem ever produced a ‘definitive’ reading despite Rich’s theoretical recognition of women’s diversity, she discredits my reading by implying that it is not feminist.”³

² Rich, Adrienne. “Comment on Friedman’s ‘I Go Where I Love’: An Intertextual Study of H. D. and Adrienne Rich.” *Signs*, vol. 9, no. 4, 1984, pp. 733–38.

³ Friedman, Susan Stanford. “Reply to Rich.” *Signs*, vol. 9, no. 4, 1984, pp. 738–40.

After the 1980s, various approaches emerged, such as comparing with Emily Dickinson and other poets, comparing feminist and non-feminist criticism of the poem, focusing on language in the poem, or analyzing from the ecofeminist view. Rich refutes the concept of androgyny and humanism. Therefore, gender in “Diving into the Wreck” is no longer seen as the answer to Rich’s feminism but as the poem against patriarchy’s oppression. Since *Diving into the Wreck* was published, it has attracted feminists, literary critics, and readers. As this bibliography shows, gender in “Diving” has been read by a great variety of approaches. As two items published in 2020 present, Rich’s poem is continuing to be argued presently.

To be completed this project, two bibliographies provided useful information. *Reading Adrienne Rich: Reviews and Re-Vision, 1951-1981* (1984), edited by Jane Roberta Cooper, includes bibliographies of primary and secondary materials regarding Rich’s works from 1951 to 1983. *Official website of Adrienne Rich*, run by The Adrienne Rich Literary Trust, offers a bibliography that is reproduced from Cooper’s work and adds materials published after 1983.⁴ This project should contribute to the information available on those bibliographies. However, this project focuses specifically on gender expression in the poem “Diving into the Wreck” rather than Rich’s entire work catalog.

Originally 96 items were collected, but after careful examination, a total number of items in this bibliography is 44, including 30 journal/magazine articles, 9 books/book chapters, 4 dissertations, and a master thesis. The following keywords were used to collect those items: ‘Adrienne Rich’ and ‘Diving into the Wreck,’ ‘gender,’ ‘feminism,’ and ‘androgyny.’ In addition to those search keywords, these were found in collected items after examination: ‘feminine,’ ‘masculine,’ ‘patriarchy,’ ‘identity,’ and ‘women.’ ‘Non-binary’ and ‘trans’ could have been keywords, but those were not found except Radhakrishnan’s

⁴ *Official web site of Adrienne Rich*, <https://adriennerich.net/bibliography/#interviews>.

“Revisionism and the Subject of History,” which uses the term “transgendered.” This project was completed by online databases such as *ProQuest*, *Project MUSE*, *JSTOR*, *MLA International Bibliography*, *Academic Research Premier*, *Questia*, and offline services such as Inter-Library Loan and the Hokkaido University Library.

List of abbreviation

Poem

“Diving” “Diving into the Wreck”

Collection of Poems

DCL *The Dream of a Common Language: Poems 1974-1977*

DW *Diving into the Wreck: Poems 1971-1972*

An Annotated Bibliography

-1973-

- [1] Atwood, Margaret. "Diving Into The Wreck." *The New York Times Book Review*, 30 Dec. 1973. *The New York Times*, <https://www.nytimes.com/1973/12/30/archives/diving-into-the-wreck-by-adrienne-rich-rich.html>. Accessed 2 Sep. 2020.

Admires *DW* as an extraordinary collection of poems. Atwood calls the act of diving into the wreck a journey "to discover for herself the reality behind the myth" (par. 2). Moreover, the wreck that Rich finds under the sea is "part treasure and part corpse" (par. 2), and she is part of the discovery. Reading through "Trying to Talk with a Man," "Waking in the Dark," and "Diving," Atwood states that considering Rich's view that landscape in poems cannot be liberated, the task of a woman is not to fit into the landscape but to redeem herself, create a new landscape, and get herself born as in "The Mirror in Which Two Are Seen As One."

- [2] Jong, Erica. "Visionary Anger." *Adrienne Rich's Poetry: Texts of the Poems, The Poet on Her Work, Reviews and Criticism*, selected and edited by Barbara Charlesworth Gelpi and Albert Gelpi, WW Norton & Company, 1975, pp.171-74. Originally published in *Ms.*, vol. 2, no 1, 1973, pp.31-33.

States that "one of Adrienne Rich's most recurrent themes has always been the relationship between poetry and patriarchy" (171). Jong explains Rich's feminism that is about discrimination not only against women but also against the feminine. Besides, Jong

suggests that a book of old myths in “Diving” is about patriarchy; it splits male and female and continues “the battle between two sexes”(174). Finally, Jong concludes that Rich’s image of androgyne is “the idea that we must write new myth” and “create new definitions of humanity” (174).

- [3] Schulman, Grace. “Diving Into The Wreck: Poems 1971-1972.” *American Poetry Review*, vol. 2, no. 5, 1973, p.11.

Suggests that Rich’s process of change throughout her work is shaped by burning. In *DW*, the renewal is achieved by fire. Also, Rich uses the interplay of opposites, “the fiery images are set beside figure of water (the ocean in “Walking in the Dark,” the drowned face in “Diving”).” The critical theme in this poetry is “a new definition of self,” which rises “on the ashes of the person that has burst into flames is androgynous, having no rigidly male or female identity.”

- [4] Walker, Cheryl. “Trying to Save the Skein.” *The Nation*, 8 Oct. 1973, pp. 346-49.

Appreciates *DW* as a “reflection of what intelligent women are feeling and thinking today because of women’s movement” (346). The title poem is described as one of Rich’s poems that comes out of the women's movement. Walker says that the explorer who is simultaneously male and female gains “something close to a mystic density” (347) under the water.

Not found

-1975-

- [5] DuPlessis, Rachel Blau. "The Critique of Consciousness and Myth in Levertov, Rich, and Rukeyser." *Feminist Studies*, vol. 3, no. 1/2, 1975, p. 199-221. *JSTOR*, doi:10.2307/3518965. Accessed 22 Aug. 2020.

Focuses on the poems of consciousness and myth by Denise Levertov, Muriel Rukeyser, and Rich. These three women are considered poets who wrote critical poems about women, politics, and war. In addition, they created myths in poems. DuPlessis says that "Diving" is a poem that is especially anti-mythological and centers on the process of exploring the self and the culture. In the analysis of the wreck, the poet discovers that she incorporates man and woman together. DuPlessis states that "[t]his discovery of multiple, androgynous, unifying identity is a part of the truth of the wreck" (214). In this poem of journey and transformation, a new woman who is androgynous and is appropriating her fruitfulness and power has been invented.

- [6] Marlyne, Kaplan. *Adrienne Rich's Androgyne: Survivor in a Polarized Wasteland*. 1975, Florida Atlantic University, MA thesis.

Examines Rich's representations of androgyny as "a fusion of archetypal primal myths and modern psychical concepts of androgyny" (iv). In chapter 1, many contemporary reviews of Rich's work, including *DW*, are introduced. Chapter 2 shows literary examples of androgyny from the Book of Genesis to T.S. Eliot. Chapter 3 discusses

androgyny in Rich's poetry while mentioning her essays such as "The Anti-Feminist Woman." Marlyne points out that Rich's persona in "Diving" describes survivors who "integrated (with past and selves) figures of the gynander or the androgyne" (95). Chapter 4 concludes that Rich's androgyny reflects "the consciousness of Universal Woman and Man" (102).

-1976-

- [7] Goldstein, Laurence. "The Evolution of Adrienne Rich." *Michigan Quarterly Review*, vol. 15, no. 3, 1976, pp. 360–66. hdl.handle.net/2027/spo.act2080.0015.003:21. Accessed 22 Aug. 2020.

Reviews Rich's poems from her first collections to *Poems: Selected and New, 1950-1974*, to see Rich's evolution as a poet. Goldstein states that early collections include "slavish imitations of Yeats, Frost, Lowell," but later in *DW*, Rich came out of the shadows of the former poets and "began to speak in the impassioned rhythm of her own reveries" (361). "Diving" is briefly mentioned and is described as a poem of "imaginative (not just poetic) activity" (365). Moreover, Goldstein examines what the diver discovers underwater that turns to be the androgynous pilot who "lost his-her course sometime in the past" (365).

-1977-

Not found

-1978-

- [8] Galbraith, Lorna May. *The Emerging Consciousness of Woman as Seen in the Poetry of Adrienne Rich*. 1978, United States International University, Ph.D. dissertation.

Sees Rich as a poet who causes the consciousness of women today. Galbraith introduces various criticisms of Rich's works and states that what Rich imagines in "Diving" and "The Stranger" is "the rebirth of herself and of all women in the form of a person who takes on the androgynous qualities after having resolved the tension between the masculine and the feminine" (57).

-1979-

- [9] Janows, Jill. "Mind-Body Exertions: Imagery in the Poems of Adrienne Rich." *Madog*, vol. 3, Winter 1979, pp.4-18.

"Detailed interpretations of 'The Tourist in the Town' (from *The Diamond Cutters*), 'Necessities of Life,' 'Images for Godard' (from *The Will to Change*), 'Diving into the Wreck,' and 'The Lioness' (from *The Dream of a Common Language*). Exploration of Rich's movement from tourist/observer to participant/agent. Discussion of her changing beliefs about the power of language, integration of mind and body, and imaginative identification with women like and unlike herself in *The Dream of a Common Language*." (Cooper, Jane Roberta. *Reading Adrienne Rich: Reviews and Re-Vision, 1951-1981*. Michigan UP, 1984, p. 349.)

-1980-

[10]Christ, Carol P. "Homesick for a Woman, Homesick for Ourselves: Adrienne Rich."

Diving Deep and Surfacing: Women Writers and Spiritual Quest. Beacon Press, 1980, pp. 75-96.

Mainly discusses *DW* and *DCL*. Christ states that these collections reflect a spiritual journey that is the course that Rich shares with her personal friend, Mary Daly.

According to Daly, a spiritual journey begins in an experience of nothingness that Rich sees at the heart of the poems in *DW*. In "Diving," the poet's underwater exploration is a metaphor for an interior journey to the source of her inner power. The revelation that is arrested in this poem is the androgyne. Rich describes the androgyne as a buried treasure that is a vision of wholeness. However, in *DCL*, the androgyne is rejected by Rich as not adequately expressive of the new being of women. "Androgyny implies that women accept what men have been as part of the wholeness they seek," which is what Rich can no longer accept (84).

[11]Vanderbosch, Jane Mary. *The Education of Adrienne Rich: From Re-Vision to Revelation*. 1980, The University of Iowa, Ph.D. dissertation.

Analyzes Rich's poetry to reveal her atypical perspective and educative process. Vanderbosch explains Rich's self-education that sharply grew after the publication of *DW*. In the 1960s and early 1970s, Rich contradicts accepting "that the male and female are mutually exclusive parts of human" (12). To integrate them, Rich suggests androgyny as her identity. However, her idea about androgyny and humans is changed. Vanderbosch

claims that *DW* is the last journey to the world of men, and *DCL* is her projection of the female.

-1981-

[12]Hudgins, Andrew. “‘The Burn Has Settled In’: A Reading of Adrienne Rich’s Diving into the Wreck.” *Texas Review*, vol. 2, no. 1, 1981, pp. 49–65.

Claims that *DW* is not a group of poems. Each poem establishes “a basis for the next to build on” (64). According to Hudgins, the diver in the title poem dives into the wreck to see the place where history and the diver’s personal life departed from “the place where men and women become separate” (57). At the bottom of the sea, the diver’s sex becomes androgynous, expressing human unity.

-1982-

Not found

-1983-

[13]Friedman, Susan Stanford. “‘I Go Where I Love’: An Intertextual Study of H. D. and Adrienne Rich.” *Signs: Journal of Women in Culture and Society*, vol. 9, no. 2, 1983, pp. 228–45. *JSTOR*, www.jstor.org/stable/3173779. Accessed 22 Aug. 2020. A longer version of this essay is available in *Reading Adrienne Rich: Reviews and Re-Vision, 1951-1981*, edited by Jane Roberta Cooper, Michigan UP, 1984, pp. 171-206.

Explores H.D.'s Trilogy's influence on Rich's *DCL*. In particular, Friedman examines both poets' understandings of androgyny. According to Friedman, the concept of feminist androgyny is used in Rich's poem to show "the failure of patriarchy" and to imagine "the transcendence of patriarchal values open to women and men" (242). In "The Stranger," the poet was gender-free as the androgyne, but in "Diving," the sex of the diver isn't described well, "so that both women and men could identify with the search for the 'she-he,' the potentially androgynous self wrecked by a sexually polarized world" (243).

-1984-

[14] Erkkila, Betsy. "Dickinson and Rich: Toward a Theory of Female Poetic Influence." *American Literature*, vol. 56, no. 4, 1984, pp. 541–59. *JSTOR*, doi:10.2307/2926155. Accessed 22 Aug. 2020.

Poses that the relationship between Emily Dickinson and Rich provides a suggestive model of the pattern of separation, return, and renewal that marked the dynamics of interaction among American women poets. Erkkila examines the female power in *The Will to Change* (1971) and *DW* (1973). According to Erkkila, Rich comes "to see the reunification of the fractured elements of male and female as the means to achieve personal and political transformation" (553-554). Furthermore, in "Diving," Rich discovers the hidden treasure of "I am she: I am he." Nonetheless, a few years later, Rich moves to the lesbian-feminist possession.

[15] Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. North Carolina UP, 1984.

Provides three American women poets' portraits in a context of American history, a web of the American experience, three faces of feminism, and three phases of poetic form. Rich is chosen for being a woman poet in the twentieth century and is described as "a political poet whose ideology is rooted in early American experience" (169). In particular, Martin treats *DW* in chapter 12. The dissolved tensions between subject and object or male and female used to have no division during prehistory. However, in "Diving," Rich gains the wholeness at the wreck, which is "unimpaired by the arbitrary splits that diminish the phenomenological resonance that Dickinson so prized." (190)

-1985-

[16] Asals, Heather. "The Voices of Silence and Underwater Experience." *Poetics of the Elements in the Human Condition: The Sea: From Elemental Stirrings to Symbolic Inspiration, Language, and Life-Significance in Literary Interpretation and Theory*, edited by Anna-Teresa Tymieniecka, vol. 19, Springer, 1985, pp. 299–307.

Approaches the relationship between language and water/sea. Until recently, the literature of the sea "has been predicated on a superficial relationship between man and the sea: man on the edge of the sea or man on the surface of the sea" (300). Asals examines T.S. Eliot, William Shakespeare, and other male poets and writers, but also Rich is the only woman poet who is discussed. To conclude, Asals states that the sea

consumes those of us who go under the sea, and the power of voice does not reveal but simultaneously protects us from the truth. Rich uses “body-armor” to “protect her from the frightening message of ‘the thing itself’” (307).

[17]Lindroth, James. “Tropes of Discovery: Adrienne Rich and Diving into the Wreck.” *CEA Critic: An Official Journal of the College English Association*, vol. 47, no. 3, 1985, pp. 69–78.

Appreciates Rich in *DW* as a poet “whose rebellious genius finally underscores rather than undermines the value of Western literacy tradition” (77). Lindroth suggests that each “Diving” and “Song” has a male archetype on its periphery. Moreover, “Diving” presents the figure of Conrad’s Leggatt in *The Secret Sharer*. As Conrad did, Rich prefers “the dark and lonely descent into self” as diving alone rather than “the sunlight of literal journey of discovery” (75). Furthermore, Lindroth describes the merman and the mermaid in “Diving” as Jungian archetypes, the male and female sides of personality and the animus and anima.

-1986-

[18]Keyes, Clare. *The Aesthetic of Power: The Poetry of Adrienne Rich*. Georgia UP, 1986.

Examines Rich’s poetry and prose chronologically to reveal the process of “a new understanding of the power of the poet and the power of women” (14). In chapter 8, “The Tragedy of Sex: *Diving into the Wreck*,” Keyes describes Rich as a person who is gentle, caring, and nurturant, but on the other hand, “the man-hater” (134). Furthermore, Keyes argues that men or women who are “male-identified” are not imagined as the audience of

DW, and therefore the audience would have to be pro-feminist. The androgynous ideal of “Diving” is considered as the kind of power merge that is “balancing the masculine power-to-control with coming into consciousness of the female power-to-transform” (152).

-1987-

Not found-

-1988-

[19] Werner, Craig. *Adrienne Rich: The Poet and Her Critics*. American Library Association, 1988.

Introduces numerous criticisms of Rich's prose and poetry. They are ordered not chronologically but analyzed by each chapter's theme, such as Rich's career, patriarchy, lesbian vision, and radical voice. “Diving” is interpreted in chapter 5 of “Adrienne Rich in the American Grain.” It begins with Rich’s repudiation of androgyny and humanism in “Natural Resources.” Later, Werner points out that androgyny in the title poem of *DW* “implies an identity between ‘he’ and ‘she’ which the syntax resists” (174).

-1989-

[20] Spiegelman, Willard. ““Driving to the Limits of the City of Words’: The Poetry of Adrienne Rich.” *The Didactic Muse: Scenes of Instruction in Contemporary American Poetry*. Princeton UP, 1989.

Notes that Rich's works are often criticized by feminist discourse and seldomly received literary criticism. Spiegelman focuses on the adequacy and inadequacy of language in poems and states that Rich emphasizes "language's political horrors and its falseness" (147). "Diving" is briefly mentioned as describing Rich's obsession with "conjugating verbs for her readers" and "the primary rules of a new language" (155).

-1990-

Not found

-1991-

Not found

-1992-

Not found

-1993-

Not found

-1994-

[21]Hirsh, Elizabeth. "Another Look at Genre: Diving into the Wreck of Ethics with Rich and Irigaray." *Feminist Measures: Soundings in Poetry and Theory*, edited by Lynn Keller and Cristanne Miller, Michigan UP, 1994, pp. 117–38.

Introduces the work of Luce Irigaray, such as “The Three Genres,” to analyze an implicit ethic of sexual difference in *DW*, which “inheres in the act of poetic address” (118).

Hirsh discusses pronouns in the poems, such as I, you, they, and we, and mentions “the solitary yet plural ‘diver’” in “Diving.” According to Hirsh, Rich describes the “connection between the failure of address between men and women and man’s destruction of the natural world and himself” (121).

[22] Templeton, Alice. *The Dream and the Dialogue*. Tennessee UP, 1994.

Analyzes feminists’ thinking and poetic practice that inform each other in Rich’s poetry.

In particular, chapter 2 argues for criticism of *DW* written by both feminists and non-feminists to consider “the aesthetic difficulties of practicing a feminist poetics” (7).

Templeton mentions that Rich and most readers find that the lonely diver modulates into an androgyne as the diver approaches the wreck. Furthermore, Templeton addresses the androgyny as “not an original unity but common bond of incompleteness, loss, and disrepair shared by all selves” (45).

-1995-

[23] Crawford, Audrey. “‘Handing the Power-Glasses Back and Forth’: Women and Technology in Poems by Adrienne Rich.” *NWSA Journal*, vol. 7, no. 3, 1995, pp. 35–53. *JSTOR*, www.jstor.org/stable/4316401. Accessed 22 Aug. 2020.

Approaches Rich’s poems from the perspective of women and technology. Crawford explains that Rich’s poems “present a very complex idea of women’s capabilities and

vision with respect to the technological” (37). “Diving” is briefly mentioned in conclusion as possibly the only poem in *DW* where a woman deliberately arms herself. The knife appears twice in the poem with a camera and a book of myth. According to Crawford, those are technologies that are what the diver can take from a patriarchal society. Those are helpful “only because of her own skill in observation and adaption.” In addition, Crawford considers women’s identity and body with technology. Identity in “Diving” arises not from fleeing to “a nontechnological space” but “from a skillful, if idiosyncratic use of the technologies at hand and an ability to maneuver among shifting boundaries” (49).

-1996-

[24] Eckstein, Barbara. “Iconicity, Immersion and Otherness: The Hegelian ‘Dive’ of J.M. Coetzee and Adrienne Rich.” *Mosaic: An Interdisciplinary Critical Journal*, vol. 29, no. 1, 1996, p. 57-77. *JSTOR*, www.jstor.org/stable/44029838. Accessed 22 Aug. 2020.

Explores the way of diving into the wreck in J. M. Coetzee’s *Foe* and Rich’s feminist poems from *DW*: “Trying to Talk with a Man,” “From the Prison House,” “Meditations for a Savage Child,” and “Diving.” Eckstein shows iconic signs, such as silence, tools, gender-crossing or androgyny, and the language machinery of civilization as a means of comprehending each writer’s work.

[25] Hallman, Dianne. “Re-Mythologizing Women’s Sexuality: A Spiritual Quest.” *Journal of Thought*, vol. 31, no. 4, 1996, pp. 33–50. *JSTOR*, www.jstor.org/stable/42589471. Accessed 22 Aug. 2020.

Introduces “Diving” as Rich’s underwater journey to search the reality. According to Hallman, stories can be myths if connected to “what a society believes it most needs to know” (34). That is to say, to dismantle those myths, women need to tell stories about their sexualities “that will not only describe but shape our [women’s] sexual experiences” (33-34). In the later part, “Diving” is mentioned briefly as a poem in which Rich leaves the old territory of patriarchal symbols and accepts new mythical ground.

-1997-

Not found

-1998-

Not found

-1999-

Not found

-2000-

[26]Madsen, Deborah L. “Gender and Sexuality: Radical Feminism and Adrienne Rich.” *Feminist Theory and Literary Practice*, Pluto Press, 2000, pp. 152–83. *JSTOR*, doi:10.2307/j.ctt18fs482. Accessed 22 Aug. 2020.

Introduces a survey of radical feminist theorists, such as Mary Daly, Audre Lorde, and Rich. Considering Rich’s essay “Compulsory Heterosexuality and Lesbian Existence,”

what Rich suggests is that “women’s experience, values, and culture are quite distinct from those of patriarchal heterosexual culture” (172). According to Madsen, poetry should be both a learning experience and being about experience, but Rich is a poet who “sees poetry as embodying experience” (173). Besides, Madsen notes that the journey described in “Diving” is to identify the strategies of patriarchal oppression, and what Rich seeks in the poem is oppression against femininity as a historical reality and reality in her own life.

-2001-

Not found

-2002-

Not found

-2003-

Not found

-2004-

[27]Langdell, Cheri Colby. *Adrienne Rich: The Moment of Change*. Greenwood Publishing Group, 2004.

Covers Rich’s works of all periods until 2004 to explore her “relationships with female, feminist, and lesbian subjectivities at various historical moments” (3). “Diving” is briefly mentioned in chapter 3, comparing the protagonist’s gender of “The Roofwalker.” In

chapter 5, poems in *DW* are analyzed in detail. Langdell describes *DW* as a journey “before into the unknown country of women's history” (113). Moreover, Langdell points out that the title poem “illustrates an attempt to go beneath gender and sex roles, into the lower depths of psyche and women's history” (113).

-2005-

Not found

-2006-

[28] Sheridan, Susan. “Adrienne Rich and the Women’s Liberation Movement: A Politics of Reception.” *Women’s Studies*, vol. 35, no. 1, 2006, pp. 17–45.
doi:10.1080/00497870500443813. Accessed 22 Aug. 2020.

Focuses on the period between *DW* in 1973 and *DCL* in 1978. Sheridan reviews most of the criticism that is listed in the bibliography of Rich’s official website. By detailed examination of changes in tones of criticism by various critics, Sheridan claims that *DW* is successful poetry. Even though “Diving” itself is not discussed enough, this article is valuable to look through contemporary criticism of the poetry.

-2007-

Not found

-2008-

[29]Radhakrishnan, R. "Revisionism and the Subject of History." *The Postcolonial and the Global*, edited by Revathi Krishnaswamy and John C. Hawley, Minnesota UP, 2008, pp. 69–81.

Critically juxtaposing the works of thinkers such as Rich, Michel Foucault, Martin Heidegger, and others, this whole book provides three linked essays through using the terms "world," "history," "human," and "subject." Also, it offers a nuanced reading of the politics of gendered postcolonial humanism. In this chapter, interpreting Rich's "Diving" by introducing Friedrich Nietzsche, Radhakrishnan states that it is important that "I am she: I am he" is not "[s]he is him, and He is her" (75). Moreover, Radhakrishnan argues that "[t]he he and she are mutually transgendered not on the basis of an I-Thou intersubjectivity, but with reference to a nameless third term" (75).

-2009-

[30]McLane, Maureen N. "1973: 'I Suddenly See the World/As No Longer Viable': Adrienne Rich, Diving into the Wreck." *A New Literary History of America*, edited by Greil Marcus and Werner Sollors, Harvard UP, 2009, pp. 983–88.

This is one of over 200 essays regarding American literature from the 16th to the 21st century. McLane argues that "Diving" explores the possible reclaiming of "relations between the sexes and indeed of cultural history" (984). Furthermore, Rich appeals to the androgyne myth similar to what Virginia Woolf used in *A Room of One's Own* to conserve "a hard-won feminist consciousness without moving toward a fully separatist position" (985).

-2010-

Not found

-2011-

Not found

-2012-

[31]Erkan, Ayça Ülker. “An Ecofeminist Approach to Adrienne Rich’s Poem ‘Diving into the Wreck.’” *GEFAD / GUJGEF*, vol. 32, no. 2, 2012, pp. 239–49. *Semantic Scholar*, www.semanticscholar.org/paper/An-Ecofeminist-Approach-to-Adrienne-Rich%27s-Poem-the-Erkan/7f9720f23019a940c9d0bcd9642083f0a5ff16aa. Accessed 22 Aug. 2020.

Examines “Diving” from an ecofeminist approach because Rich’s poetry uses ecology issues to demonstrate the relationship between human subjectivity, culture discourse, and nature. Erkan suggests that the persona in “Diving,” who dives into her own nature, starts to explore herself to express her feminine identity and sexuality since women in ecofeminism represent nature. Besides, Erkan states that the androgynous persona “I” in “Diving” is “the result of the ‘wreck condition’ of women and with the unification of both sexes, Rich moves behind the boundaries of gender to get rid of gender limitations” (243).

[32]Soules, Kate. "Revitalization of Female History: An Analysis of Adrienne Rich's *Diving into the Wreck* and *The Dream of a Common Language*." *Augsburg Honors Review*, vol. 5, no. 3, 2012. idun.augsburg.edu/honors_review/vol5/iss1/3. Accessed 22 Aug. 2020.

Analyzes *DW* and *DCL*, focusing on androgyny and women's history. By means of Carl Jung's idea, Soules states that what androgyny attempts is to dismantle the oppositions of the male and female. In "Diving," Rich challenges the traditional view of androgyny and how it relates to women. Soules concludes that Rich succeeds in her rewritten history of women by writing specific names and empowering acts into what she terms in "Diving" as "the book of myths."

-2013-

[33]Elias, Camelia. "Finding the Hole in the Wreck: Shamanic Practice in the Poetry of Adrienne Rich and Anne Sexton." *Psyart*, 2013, pp. 1-20. *Questia*, www.questia.com/library/journal/1P3-3232573861/finding-the-hole-in-the-wreck-shamanic-practice-in. Accessed 22 Aug. 2020.

Explores poems by Anne Sexton and Rich from the perspective of shamanism to gain insight into and wisdom about overcoming the inconvenience as a woman. Elias states that when the androgynous diver circles around the wreck, this scene describes a classical shamanism situation. Moreover, in that place, there is no gender but only the recognition of what happens. On this point, Elias suggests that the poem can be recognized as a shamanic ritual of conjuration and states that shamanic writing is for the spirit, which is the same spirit as the poet's awareness of her body.

-2014-

[34] Belser, Julia Watts. "Privilege and Disaster: Toward a Jewish Feminist Ethics of Climate Silence and Environmental Unknowing." *Journal of the Society of Christian Ethics*, 2014, Vol. 34, No. 1, pp. 83-101.

Offers a feminist reading of Jewish narratives from the Babylonian Talmud through using the disciplines of feminist ethics and the environmental justice movement.

"Diving" is briefly mentioned. Rich's conclusion provides "the profound ambivalence that characterizes the writings of many Jewish feminists, a fierce commitment to tradition coupled with resistance to its absences and occlusions" (89).

[35] Poch, John. "The Family Voice." *American Poetry Review*, 2014, pp. 33–35. *JSTOR*, www.jstor.org/stable/24593764. Accessed 22 Aug. 2020.

States that "the Confessionals used pronouns to great effect" (33). Poch introduces various poems, focusing on pronouns in them. "Diving" is mentioned to discuss the use of the pronoun "We." Poch claims that "Rich's feminist poetics empower the 'I' with multiplicity in the well-known poem 'Diving into the Wreck'" (35). Furthermore, Rich / the diver lets go of her assigned gender and lays a claim by using pronouns.

-2015-

[36] Hassan, Mohamad Fleih, et al. "Resurfacing Female Identity via Language in Adrienne Rich's Diving into the Wreck." *Mediterranean Journal of Social Sciences*, vol. 6, no. 6, 2015, pp. 245–53. doi:10.5901/mjss.2015.v6n6s2p245. Accessed 22 Aug. 2020.

Employ Julia Kristeva's concept of *The Semiotic and The Symbolic* in analyzing *DW* to regain the feminine elements within the patriarchal language. The persona in "Diving" dives down to the bottom of her semiotic subconscious to resurface her female and maternal buried voice and desire, which are absent from the scene because of the symbolic masculine language. To empower herself, Hassan et al. claim, Rich achieved the androgynous ideal.

[37] Kloeckner, Christian. "Contemporary Women's Poetry: Adrienne Rich's 'Diving into the Wreck' and Harryette Mullen's 'She Swam On from Sea to Shine.'" *A History of American Poetry: Contexts-Developments-Readings*, edited by Oliver Scheiding et al., Wissenschaftlicher Verlag Trier (WVT), 2015, pp. 397–412.

Examines Rich's "Diving" and Harryette Mullen's "She Swam On from Sea to Shine" to reveal some contours of contemporary women's poetry and feminist's thoughts about gender, sexuality, and race. According to Kloeckner, "Diving" is a poem that discovers "women's 'drive to self-knowledge' in the context of patriarchy's 'self-destructiveness'" (401). Traditionally men explore ships typically coded female in English; on the other hand, the gender of the narrator is never notably revealed. Kloeckner suggests "in Rich's poem both diver and the wreck are androgynous" (403).

[38] Okonski, Lacey. *Diving into the Wreck: Embodied Experience in the Interpretation of Allegory*. 2015, University of California Santa Cruz, Ph.D. dissertation. escholarship.org/uc/item/6nj4j1cb. Accessed 22 Aug. 2020.

This is not literary criticism but a thesis about the psychological experiment of patients' interpretations of "Diving." Okonski suggests that "an embodied allegory is created when the target domain is never explicitly mentioned and the source domain draws upon embodied concepts" (iv). Through the experiment, Okonski argues that allegorical interpretation is not limited to formal analyses that literary scholars often read as a feminist poem, a complex tale with the androgynous protagonist.

-2016-

[39] Nodeh, Soghra, and Farideh Pourgiv. "Following the Traces of Feminine Writing in Adrienne Rich." *K@ta*, vol. 18, no. 2, 2016, pp. 33-41. doi:10.9744/kata.18.2.33-41. Accessed 22 Aug. 2020.

States that Rich rediscovers female experiences in her poems through using "écriture feminine." Rich in *DW* finally finds the courage to reveal the previously hidden aspect of her writing, frees herself from the confinements of the patriarchal tradition, and dares to stand against what Lacan calls "phallogocentrism" in her works. Although "Diving" is mentioned in only a few lines, the title poem significantly affects this study.

[40] Riley, Jeannette E. "Feminist Poetics." *Understanding Adrienne Rich*. South Carolina UP, 2016, pp. 39-57.

This book provides a chronological analysis of Rich's works to track her poetic development. In this chapter, two poetry collections in the 1970s, *DW* and *DCL*, are discussed. Rich still struggles against a male-dominated society; hence, the diver turns to androgyny as a possible solution in "Diving." Androgyny is a potential pathway to connecting the oppositions between the two sexes, men and women. However, the tools for navigating distances are worn away, suggesting that the distances may be difficult to bridge. Moreover, androgyny was "only a temporary solution and connection of the public and private, poet, woman" (43).

-2017-

[41] Benjamin, Meredith. "Snapshots of a Feminist Poet: Adrienne Rich and the Poetics of the Archive." *Women's Studies*, vol. 46, no. 7, 2017, pp. 628–45. *EBSCOhost*, doi:10.1080/00497878.2017.1337415. Accessed 22 Aug. 2020.

Suggests that Rich's purpose of writing is to record lives, which Benjamin calls archives. According to Benjamin, in *DW* and *DCL*, we can see Rich developing "a poetics of the archive" (629). The camera in "Diving" is a tool for creating a new record, a new archive. Benjamin concludes the importance of archives by saying that feminists should simultaneously reach back into "the past (recover)" and gesture toward "the future (reconstitute the world)" (644).

-2018-

Not found

-2019-

- [42]Neimanis, Astrida. “The Weather Underwater: Blackness, White Feminism, and the Breathless Sea.” *Australian Feminist Studies*, vol. 34, no. 102, 2019, pp. 490–508. doi:10.1080/08164649.2019.1697178. Accessed 22 Aug. 2020.

Examines Christina Sharpe’s and Alexis Pauline Gumbs’s book and Rich’s “Diving” to see the ocean’s representations as a site of environmental damage and a speculative meeting place between black feminist poetics and white feminism. Neimanis states that what Rich conveys in the poem is the connection between a history of patriarchal oppression and an ecological wrecking of the sea.

-2020-

- [43]Brooks, Allison Marie. *An Atlas of a Difficult World System: A Marxist Feminist Reading of Adrienne Rich’s Poetry and Prose*. 2020, Kent State University, Ph.D. dissertation. *OhioLINK Electronic Theses and Dissertations Center*, rave.ohiolink.edu/etdc/view?acc_num=kent1585837295633261. Accessed 28 Aug. 2020.

To argue for the “feminization of labor” and “death” of poetry since the 1960s, Brooks examines Rich’s three major poems “Snapshots of a Daughter-in-Law,” “Diving,” and “An Atlas of a Difficult World” from a Marxist feminist’s point of view. Brooks says that both “Diving” and “An Atlas of a Difficult World” problematize Rich’s engagement

with feminism, and her writing invites us to “reconsider our assumptions about the natural supposition that sex is sole rallying-point for feminism” (2)

[44] Spaide, Christopher. “‘A Delicate, Vibrating Range of Difference’: Adrienne Rich and the Postwar Lyric ‘We’.” *College Literature*, vol. 47 no. 1, 2020, p. 89-124. *Project MUSE*, doi:10.1353/lit.2020.0003. Accessed 23 Aug. 2020.

Following pronoun’s expansions and contractions from Rich’s first collection to her last poems, this essay aims to correct “our prevailing narratives” (93) about Rich. Spaide suggests that “pronouns come closest to acting as proxies for ourselves, our gender identity and our intimacies” (93). In “Diving,” three pronouns—“‘We’ anthologize our shared myths, ‘I’ peer through a camera’s eye, ‘you’ are pointed out at knife-point” (106)—with a performative present tense can be articulated in sequence and, however temporarily, speak as one.

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