

Experimentalism In Hilda Doolittle's *HERmione*

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Abstract

Hilda Doolittle (1886-1946) is an American poet, novelist and translator, generally called H.D. In her Autobiographical novel, *HERmione* unpublished until 1981, Hilda presents her experimental work in which she imposes a narrative form upon her fictionalized accounts of her tangled personal relations. It is a novel about well-known literary people and a story of forbidden desires, it invokes the patterns of the genre to examine the interpretation of sexuality and textuality in a narrative of development. *HER* is a literary suppressed, figuratively repressed story of origins whose private telling was essential to public retellings of how Hilda Doolittle became H.D.

Hilda Doolittle's novel is characterized by being revolutionary , experimenting through repetition of names of people , disguised through specific literary language attacking the patriarchal mode of a stern father and a passive , submissive mother. Lights are shed through a psychological approach on the writers traumatic experiences as a result of war consequences on one hand and personal , agonic experiences due to her doubt about her Sexuality being torn between lesbian desire and heterosexual feeling towards a man she loved but was not able to marry.

H.D.'s aim is to create a change in women's state from the conventional treatment of women as an "object" to a new "subject" worthy of description getting benefit from Sigmund Freud's psychological analysis of Hilda Doolittle's character when she was sick. Being an effective imagist and a lover of Arts, she creates a new literary movement depending on common speech and freedom in choosing subjects in a daring style. Since

the subject of the novel is about the psychological issues of women's identity problems, feminist critics views like Susan Stanford Friedman, Rachel Blau Duplessis and Helen Cixous's theory of Psychology are taken into consideration in this research

Section One: Hilda Doolittle's life and literary Contribution.

Hilda Doolittle is an American poet, novelist, and memoirist known for her association with the early 20th century avant-garde Imagist group of poets such as Ezra Pound and Richard Aldington. The imagist model is based on the idioms, rhythms and clarity of common speech, and freedom to choose subject matter as the writer sees fit. H.D.'s later writing is developed on this aesthetic to incorporate a more female-centric version of modernism.

H.D. is born in Pennsylvania in 1886, and moves to London in 1911 where her publications earned her a central role within the emerging imagism movement. She is affected by the modernist poet Ezra Pound, who has efficient role in building and furthering her career. From 1916-17, she acted as the literary editor of the *Egoist* journal, while her poetry appeared in the *English Review* and the *Transatlantic Review*.

Friedman claims that H.D., is known mainly as an imagist, her poems (*Sea garden*) and her epics of the forties and fifties (*Trilogy, Helen in Egypt*) * are famous. She is the first woman to receive the prestigious Award of merit Medal for poetry from the American Academy of Arts and Letters (1960). She is also highly praised for her Greek translations (85). She puts as much effort into her prose as her poetry, but in her lifetime much of this work remained unpublished or ignored. With the recent publication and reprinting of the prose, H.D. is increasingly recognized for her experimental fiction (e.g., *palimpsest, HERmione, Bid Me to Live*) and her memoirs (e.g., *Tribute to Freud, the Gift, End to Torment*). During the First World War, H.D. suffered the

* see Duplessis; Friedman (*psyche Reborn*, Hilda Doolittle'); Friedman and Duplessis; King; Guest; the special H.D. issues of *Agenda, Contemporary literature*, Iowa review, *Poesis, Sagetrieb*, and *San Jose Studies*; and H.D. Newsletter.

death of her brother and breakup of her marriage to the poet Richard Aldington (Featherstone 164). These events weighed heavily on her later poetry. Glenn Hughes, the authority on imagism, said of her 'her

loneliness cries out from her poems (*Imagism*). She had a deep interest in Ancient Greek Literature, and her poetry often borrowed from Greek mythology and classical poets. Her work is noted for its incorporation of natural scenes and objects, which are often used to emote a particular feeling or mood.

She befriended Sigmund Freud during the 1930s, and became his patient in order to understand and express her bisexuality (Bertram 39). H.D. married once, and undertook a number of heterosexual and lesbian relationships. She was unapologetic about her sexuality, and thus became an icon for feminist movements when her works were rediscovered during the 1970s and 1980s. This period saw a wave of feminist literature on the gendering of Modernism and psychoanalytical misogyny, by a generation of writers who saw her as an early icon of the feminist movement (Morris 12).

While H.D. was proud of her success within the male domain of poetry, she was eager to move beyond the restrictive doctrine of imagism: "yes, the poems are satisfactory, but unlike most poets of my acquaintance (I have known many) I am no longer interested in a poem once it is written, projected or materialized. There is a feeling that there is only a part of myself there" (*Tribute to ...* 149).

When Richard Aldington, H.D.'s husband, who like Pound was eager to shape her career, writes; "Prose? No! You have so precise, so wonderful an instrument- why abandon it to fashion another, perhaps less perfect?" (qtd. in Friedman, *Penelope's Web* 33). The view of prose as a less perfect medium, particularly for a woman who had succeeded as a poet, is reflected in the contemporary reviews and criticism of H.D.'s novels. As H.D. observes, "No one really much likes my prose, people don't think [it] worthy of H.D." (qtd. In Friedman, *Penelope's Web* 28).

Not before the late seventies and early eighties did H.D.'s writings become subject of attention. Through works of feminist critics, Susan

Stanford Friedman and Rachel Blau DuPlessis in particular, H.D.'s writings finally gained recognition. By focusing on her modernist strategies and peripheral position as a woman artist, these scholars explored H.D.'s strategies for making a place for the female writer within a modernism that was coded masculine (Buck 3). They further emphasized that H.D.'s artistry was not merely triggered by the constraining masculine tradition represented by figures such as Pound and Aldington; her texts are also inspired by women-oriented relationships (Buck 2-3)

Within a short period of time, a vast amount of scholarship accumulated, dedicated to the presentation of this “other” H.D., previously unknown to the public. The discovery and publication of H.D.'s novels, short stories and memoirs rapidly transformed H.D., the Imagist poet into H.D., the writer of prose. An examination of the body of criticism concerning her novels makes it clear that critics and editors of H.D.'s posthumously published works have been eager to thematize these texts in accordance with ideological preferences. In their enthusiasm to show how H.D.'s voice contests the masculine definitions of modernism, feminist scholars of the eighties turned H.D. into an advocate of female subversiveness and marginality.

1.2 : Psychology, Patriarchy and Feminism in HERmione

H.D.'s novel *Her* (1981), is about her failure at Bryn Mawr College in 1912. The text circles around Hermione, an aspiring female artist who, torn between the expectations of her respectable family, her engagement to George Lowndes (Ezra Pound) and her erotic and emotional desire for Fayne Rabb (Frances Josepha Gregg), struggles to define herself. Through its portrayal of lesbian love, *Her* encourages a feminist interpretation. Friedman reads *Her* as H.D.'s successful attempt of overturning the masculine paradigm that hems her in as a subject and a writer. She relates the title of the novel to *Hilda's Book*, a collection of love poems dedicated to H.D. by Pound. In the poem “Shadow,” the line “I saw HER yesterday,” is continuously repeated by the male speaker who likens the female figure to “stars,” as she lightens up his “darkness” (Friedman, *Penelope's Web* 118-19).

Among the theorists whose views are important for understanding H.D.'s text is Helene Cixous. She believes that in works related to issues of subjectivity, one should notice lists of binaries, “ “culture/ nature,” “ head/ Heart” (qtd in Galutung 13).

Claire Buck warns the reader of H.D.'s prose against the use of theory, as her writing already shows the influence of Sigmund Freud's psychoanalysis. During the twenties, H.D. attended lectures on psychoanalysis in Berlin, and entered into analysis with Mary Chadwick and Hanns Sachs. In 1933 and 1934 she worked directly with Freud, whom she describes as "midwife to the soul," her "guardian of all 'beginnings'" (qtd. in Friedman, *Psyche Reborn* 17). Accordingly, as Buck observes, matters like the divided subject and the family romance are already present in H.D.'s texts, and "theoretical elucidation all too easily becomes trapped into banal description or a series of interpretative moves which turn out to be part of the structure of the text" (6). However, *Her* moves beyond Freudian theory and creates a self who, to a large degree, parallels Cixous's "subject at risk".

Cixous initiates her inquiry into the process of subjectivity by listing a set of binaries, "culture/nature," "head/heart," "intelligible/palpable," "form/matter," coupled by the rhetorical question "Where is she?" ("Sorties..." 63). Obviously, "woman" is the second term, as the passive opposite to the first term "man." The second-term concepts in Cixous's list are all necessary for upholding the structure they are part of; yet, they are barred from influencing or participating in this very system. The idea of the binary, where one element is favored over the other, forms the core of Freud's theory of identity formation. Freudian theory postulates that the daughter must let go of her mother, her first love object, in order to be with her father. Her relation to the father secures her position within the social realm, which is necessarily a paradigm of heterosexuality. The mother/daughter relation is thereby reduced to a competition for the father's favor.

In *Hermione* there is a struggle between man and woman or father and mother. There are images of sea, forest, trees in the novel. Helen Cixous points to sea and mother as a homologous site where unity is dissolved. The sea/ mother represents a "body decoding and naming oneself in one long, slow push" (qtd in Jenson 198). By returning to the mother in language, the self is recognized, renamed, continuously reborn.

In the novel, Hermion's yearning for the sea is triggered by her memory of a painting in which the painter, later understood to be Hermion's mother, has painted "green on green, on a slice in a corner that made a triangle out of another dimension:

Music made conic sections that whirled round in circles but she was no good for music and in Pennsylvania it had never occurred to people to paint green on green, one slice in a corner that made a triangle out of another different dimension. Such painting, it was evident to Her Gart (static, frozen in early summer on a woodpath) must lead to certifiable insanity (Her 6).

These are opening scenes of the novel tell of a daughter's estrangement from her family, of a subject who no longer believes in a unified self. Helplessly roaming the Pennsylvanian forest, a symbol of both her psyche and the social realm, Hermione Gart is in the process of realizing that the relation between her given names and her self no longer appears natural nor finite:

Her Gart went round in circles. "I am Her," she said to herself; she repeated, "her, Her, Her." Her Gart tried to hold on something... Clutching out toward some definition of herself, she found that 'I am her Gart' didn't let her hold on... She was not Gart, she was not Hermione, she was not any more Her Gart, what was she? (3-4).

Hermione in this example is not sure of her identity, the words "Her", "Hermione" and "Gart" are all her signifiers. She is not settled, as if she is paralyzed and not able to move. The tree in the novel refers to her family and the names to her grandfather, emphasizing the presence of a powerful father who governs the law. By carrying the Gart-name, Hermione becomes its signifier.

H.D. reveals the importance of names in the family and at the same time does not support the idea of attributing all names in the family whether males or females to one single name which is the name of a father:

"Well, what are you thinking, darling," "I don't know Eugenia." "I've been hurt you know Hermione by the way you call me Eugenia." "shall I call you Gart then simply? It's rather confusing calling everybody Gart. You're Gart and Minnie is Gart and Papa is Gart and Bertrand is Gart. I am Gart too, I suppose. If I say Gart everybody will run including Jock and Mandy for I suppose Jock is rightful Gart and Mandy..." Hermione didn't know what she was saying, didn't care. Eugenia wouldn't listen anyway. She went on.(78)

When H.D. mentions in her novel *HERmione*, people are in names and names are in people, it means that names of people are important since they

give the person an identity that everybody takes it into consideration. In a mocking style, Hermione tells Eugenia that we all have the same name as if our identity is only established with the name of our father (Gart), but one notices how she criticizes such issue which is fixed by all in the society as if we are worth of nothing without our male name.

In the same page she comments on the name of places like United States of America, or Southern Spanish California or New York Dutch, and Middle Western and French from Louisiana :

"You can't expect everyone of us equally to sympathize with Southern Spanish California and New York Dutch and Middle Western and French from Louisiana. This thing that any one can say united we stand is all rot. We can't stand united. Divided we would probably stand. You're defying laws of science,"(79).

These discussions about names and places Hermione presents while talking to her mother is in fact related to that autobiographical part of Hilda Doolittle's personal life when she attempts to let her parents agree to marry Ezra Pound. In fact Hermione who represents Hilda tries to convince them that "We can't stand united. Divided we would probably stand. You're defying laws of science," (HER 78), her mother criticizes the way Hilda thinks for she wonders "How can you stand George Lowndes?" Eugenia hadn't heard a word of what she had been saying. "How can you stand George Lowndes?" Hermione would have to find some other weapon. Eugenia had found something else for "But how can you go on this way?" Hermione was saved this time (HER 79).

While proceeding in such kind of discussion between a mother and her daughter which is very normal, it is necessary to apply the binaries of Helen Cixous on such conversational style between Eugenia and Hermione. The binaries of Head and Heart can easily be applicable when the reader understands that Hermione is driven by her "Emotion" and her mother prefers science "Head". It can also accept the view that "culture" is in comparison with "nature" which takes into consideration the imagist's school rather than the Professor's (here Hilda's father as a professor in Astronomy) views against Hilda's failure in Mathematics.

Then Hermione tells us of her agonizing experience when she failed in the exam and left Bryn Mawr College. She says:

Pennsylvania had her. She would never get away from Pennsylvania. She knew, standing now frozen on the wood-path, that she would never get away from Pennsylvania. Pennsylvania whirled round her in cones of concentric colour, cones...concentric...conic sections was the final test she failed in. Conic sections would whirl forever round her... Science... failed her... and she was good for nothing .(5-6).

This is a disappointing experience that affected H.D deeply in her life. Her failure in an exam prevents her from having her father's confidence in her. Again in the novel, Her is not able in the novel to progress on her path through the forest, on her quest for self-knowledge. Walled in by pine trees made up of cones, thus symbolic elements of language that stand for rationality and fixity, Hermione finds herself " standing frozen on the woodpath," .The question "what was she? Remains unanswered.

Due to the language of science which is fixed, Hermione cannot access the poetic , the "other dimension" represented by her mother's picture. The image of tree and water in this picture is still not clear, within Hermione , the two elements do not yet combine in a fruitful manner. While the trees of science and sanity are threatening with suffocation, water postulates madness, the danger of drowning. Subjectivity can be found in neither sphere.

After remembering her mother through the picture and her painting, there is an internal picture of a crane shadow passing across a wild cherry half in blossom (13); an image of anticipating Hermione's becoming. The cherry is wild, growing outside of a cultivated garden, and is in the process of transforming from bud to flower. The experience of the cherry thus points to Hermione's later position as an artist.

H. D clarifies a difficult state Hermione finds herself in when she writes about the symbols of tree and water, such mysteriousness mirrors her relationship to her parents. Carl and Eugenia Gart. Carl Gart, a stern father and an acknowledged scientific Professor :

Gart and the formula seem in their minds to be responsible for everything. There was an earthquake in Peru-I think it was. They thought Gart formula was answerable" "Was it? "No---" We have no seismograph." "No" ... They say Professor Gart and the eclipse or Gart formula and the tidal wave or Professor Gart says the north pole has

moved a bit to the south or the north pole is tilting towards the north .
(116)

Carl is the definer of the closed ideological system of Pennsylvania. Thus by failing at Bryn Mawr College , Hermione has failed to acquire her father's language. Then Hermione mentions the formula that restricts her, a social order which is ' pressing things down in test tubes".(112)." God, some sort of Uncle Sam, Carl-Bertrand-Gart shut us up in a box" (96).

Applying Cixous's binaries ; the women of the Gart house are regarded as ' matter," not "form"; "heart", not "head"; "passivity", not "activity" ("Sorties..." 63) qtd in Galtung 24).

Carl Gart called her daughter like a middle West farmer, like someone out of the Old testament, like God saying daughter I say unto you arise. He called her daughter out of some old, old volume...she left the room...defeated' (100).

This part is in fact related to H.D. when she tells her father that she is going to marry Ezra pound but her father does not agree , thus she left the room defeated:

Has he any money? 'money" I had- hadn't thought of money. Yes he has a little money. .. Oh, we wont have much . we won't as a matter of fact have anything. He said we won't need anything." "You can't live on nothing". " I can live on the Botticelli-blue cornflower pattern on the out-billowing garments of the attendant to Aphrodite and the pattern of strawberry blossoms and little daisies in the robe of Primavera.(98).

Hermione considers her father like god when she says " god was in a word' (38) and the word was with God " (198).

Hermione hated the image of weak mothers who remain passive without having identity at home. The symbolic power of Carl finds its contrast in Eugenia , the Artist's mother. Hermione finds her mother's submissiveness disappointing :

Why are you always knitting? Only old ladies knit and knit like you do. I am an old lady. I can knit in the dark. I can't sew in the dark. Your father likes the light concentrated in a corner. He can work better if I'm sitting in the dark (79).

Hermion's question is a proof that she attacks and refuses the image of a passive woman living in a patriarchal society. Eugenia appears in the novel as a conventional mother figure; she is generous, self-sacrificing, and complies with the rules of Pennsylvania. The images of darkness, shades and other semiotic denotations refer to such mysterious, not clear situations and description modifying women's state whereas images of light is linked with men.

Galtung believes that Eugenia represents an underground, generative power, Carl holds the capacity to hamper her revolutionary potential. Thus, Hermione finds herself caught between the functions of her parents: "In Hermione Gart, the two never fused and blended(9).

Jane Augustine in *Myth, Religion, Psychoanalysis : teaching H.D and Spirituality* states that the creative artist has the power of a priest or prophet to mediate and bring transcendent visions to the secular world. H.D.'s first intuitions of the artist's power came to her through her fascination with Bible stories, Greek myths, and fairy tales that she read as a child in Bethlehem, Pennsylvania. The benign patriarchy of a typical nineteenth century American family surrounded her. Her father, Charles Doolittle, whom she invariably referred to as "my father the astronomer" (Guest 14), gazed at the heavens nightly, and her mother, Helen Woolle Doolittle, who had been a painter and accomplished pianist, devoted her energies to her large family rather than to art.

Section Two

2.1 Names and Hilda Doolittle as a split personality like Hermione

The autobiographical novel *HERmione* written by the Poet and novelist Hilda Doolittle, is devoted to a struggle with the signifying of nomenclature. The novel, written in 1927, was published posthumously fifty-four years later and uncovered in the Beinecke Library at Yale University by her daughter Perdita. Perdita's introduction to *HERmione* characterizes her mother as a split personality, like the character Hermione in H.D.'s book: "Names, people; split dimensions (Dresang 214). The protagonist is a divided personality, HER and Hermione. Hermione of

Greek mythology , daughter of Menelaus and Helen. H.D struggles with the meaning of this name that represents what and who she is, how it is in her and she is in it, never quite reconciling the competing forces of emotion, mystery, creativity, and rationality. These of her personality, like the aspects of her name, war with one another throughout her life. With the linking of her name to Greek, Shakespearean , and eastern sources; the strong tie between her name and her search for identity and agency; and the autobiographical nature of the novel, H.D.'s Hermione is a linchpin among the various literary Hermiones (215). Erotic language that indicates romantic love with Pound is intermingled with Shakespearean theme in H.D's HERmione:

Her head was in the moss. The moon shot down a shaft that caught the bronze gilt on George's harlequin head and made a sort of bronze gilt sort of upsticking clown's cap of it. His head above her ,wore, now she saw it, a sort of peaked pear-shaped cap like a Phrygian, like Paris and the apple. His hair taking on strange semblance made a clown of him, made a fool of him, made him Paris with the apple. (117)

In the same page the description is further highlighted when George (Ezra Pound) is supposed to talk about HERmion's (Hilda Doolittle's) own body:

*"Your dress tonight looked like larkspurs in water. You looked like a reflection of a tall blue flower in water." Her head was again a head on tufts that darted up like the harlequin head of Paris, like George holding a golden apple, like the fool in Lear or Touchstone saying so **this is the forest of Arden**. "This is the forest of Arden." It was George back at the beginning, starting where they had left off so long ago, a month ago? A year ago? " How long ago is it George since we were here last? I mean since the first day you come back from Venice?" Georg said, pressing her head down into tufts of soft moss, moss now with moonlight on it, "it's several volumes back, if I remember."*

H.D's discourse echoes Greek myth love stories and Shakespearean atmosphere under the mask names of Lilian, George, Hermione, Hibiscus, Itylus:

It seemed now Lillian and George had gone home, standing before the little image, that she had always known what she had known now always. I have always known this, she said to herself, that I can not sell my glory. Hibiscus kisses smudged me over. Yes, I did completely several times let go, give in; I may for a bit let go, give in, but it won't be forever... she heard the boy screaming and knew the woodpath was dyed red because of ...because of ... not Undine, not any Mermaid. The woodpath was dyed red because of...because of ...Itylus (HERmione 121)

Sara Anderson in her essay entitled Domestic Trauma in H.D.'s *HERmione* claims that H.D. approaches her projects of prose writing from her position as a (female) outsider exploring themes she kept separate from her more public poetry writing- themes such as sexuality and her artistic development did not fit into either publishers' expectations or readers'. Largely autobiographical, her prose work presents a female writer's representation of her own situation; one that, I argue, traumatizes her." Psychological, textual, linguistic, and material conditions shaped the self H.D. fashioned in her prose into a multiply split, gendered subject characteristic of both modernism and an oppositional discourse that positions women within, yet against, patriarchal representations of female identity"(Friedman, *Penelope* 80).

Writing within such a system, H.D. experiences both domestic and professional trauma in her early years as an artist; such events consume her prose work for the rest of her life as she struggles to represent that trauma. H.D. expressed her bisexuality in writing, but subsequently repressed the work, keeping nearly all of her prose work hidden(25).

The traumatic incidents of H.D. stems from events during and surrounding World War I; her brother's death during service led to her father's own grief-stricken death. The news of the sinking of the *Lusitania* so distressed her that she miscarried her first pregnancy. Interested in exploring her personal trauma, H.D. became Sigmund Freud's patient for several months during 1933 (Anderson)

H.D. concentrated on names as the medium of literary masks and masking (*Penelope* 35). Identity resides in words, not as an entity outside language. The nouns that Hilda Doolittle creates in language are separate

voices to make a distinction among them. What is strange for Hilda is that she never publishes anything under legal names like Hilda Doolittle, Hilda Aldington. The names that Hilda creates in her literary works do not only signify but also call into being what they named.

She remembers her father when he had named her by running his fingers down a list in the dictionary. She comments on the father's control of naming. Hilda Doolittle has been affected by her name that she felt it is no more than a mockery. In one of her Roman a Clef *Paint it To –Day* , she explores this deflation as she recalls her debut in common Literary society in 1911:

Myself , who was an unformed sort of nebulous personality...shall have no name. People called me Miss Defreddie which was surely not a name, or if it was a name it was a thing to be laughed at. If people laughed I was embarrassed and tried to laugh with them as if I had never heard just that laugh at just that particular name before. (460)

Hilda through mentioning names in her works tries to materialize the author and bring her into visible existence. As Duplessis wrote "H.D. began her official career as a writer with a crisis of naming" (Career 6). Pound's creation of "H.D." in the tea room of the British Museum to launch H.D.'s poetic career has acquired the status of legend, in large part fueled by her own mythologizing of the exchange with Pound some forty-five years later in *End to Torment*:

But Dryad," (in the Museun tea room), "this is poetry\.' he slashed with a pencil." Cut this out, shorten this line .I'll send this to Harriet Monroe of poetry. Have you a copy? Yes? Then we can send this , or I'll type it when I get back . Will this do?"and he scrawled "H.D. Imagiste" at the bottom of the page.(18)

These personal writings of Hilda is a proof of her sufferings, she expresses her tormenting moments by criticizing her father when he named her at the same time Ezra Pound decides her name without her consent and puts the initials of H.D. on the page, and Pound's contribution centered on the word " imagiste":

He took the pages, set them on the table- then with his pencil- slash, slash, slash. "That line, you know was Ezra's. He made it; it wasn't there as such, until he showed it to me within it."(qtd in Friedman 37)

This clarifies men's authority on Women's naming processes. Hilda on one hand accepts her name of the initials because she has believed that the name "Doolittle" which was chosen by her father is rather odd , a "funny name," she wrote Eric Walter White (6). Not only did it make people laugh, but also carried the threat of doing little, a mockery of her ambitions. For H.D., names were texts that could be read for themselves they constructed, for the "spell" they cast in an endless process of self-conscious self-making (41). In Susan Friedman's view the psychodynamics of naming in H.D.'s fictional constructions of authors suggest that her personae were masks in a Yeatsian rather than a new Critical sense. The names did not so much provide "aesthetic distance as they governed the linguistic process whereby as aspect of her identity was drawn into manifest existence. The name acted as a focus which allowed her to crystallize and project certain dimensions of the self into language (*Penelope* 45).

2.2 Female Subjectivity through Experimenting the split narrative voice and pronouns in HERmione

At the beginning of her novel HER, H.D. writes:

I am Her, Her, Her (3).

H.D.'s self is shaped and characterized by being psychological, textual, and linguistic. Themes of gender, split personality and being against patriarchy are all what features H.D.'s autobiographical novel HERmione. These splits are themselves the central focus of the narratives specifically carrying female subjects like Midget, Madelon, Hermione, Julia and Erica (Friedman 80).

At the beginning of her story H. D. wrote to Cournos, in the prose she was "working through a wood, a tangle of bushes and bracken". Her autobiographical project was then a writing cure based on the patterns of the psychoanalytic talking cure. Its textualization achieved no cure of split selves, but rather the endless process of "working through" the tangled

forest of female subjectivity within a culture and language that perpetually positioned her as an object (81).

Split subjects are about fragmentation, alienation, gaps, marginalization and other topics related to the psychological state of the human being (here women). Sigmund Freud has seen hope in psychoanalysis to become a science of the unconscious and its impact in the production of the ego. In Freud's view, the split between the conscious and the unconscious led to the fragmentation of the self which could no longer be equated with the conscious mind or the ego. Friedman believes that H.D.'s prose is positioned on the borderline between the conscious and unconscious state. H.D.'s experimentalist text follow the gendered train of associations in a stream of consciousness that engages with both the modern world and with the unconscious (qtd in Friedman 83).

Experimentalism highlights the gap between the self-as – narrator and the self-as-object of narration. H.D.'s split autobiographical "I" is not an exception (83). H.D. entered analysis with Mary Chadwick in 1931 and then with Freud in 1933 and 1934. The scene of autobiographical writing can correspond to the scene of analysis (Ibid).

In such kind of studies, the subject of split is revealed by having two selves which are "I now" who narrates eyes the "I then" while Hilda explains the incidents in *Hermione*, she presents her self analysis through her bold writing with both conscious and subconscious self manifestations.

The story of *HER* written in 1926-7 after H.D. had read a good deal of psychoanalysis, demonstrates a self-conscious play with splitting, then doubling, the self into analyst and analysand. It opens with *Hermione's* mad circling in the woods near her home, telling stories about "I now" and "I then". *Hermione* analyses her fragmented self. Friedman claims that H.D. experiments through her linguistic play with object pronouns in the subject position, based on *Hermione's* nickname *Her-* intensifies the split between the narrating "I" and its object, the narrated "Her".:

But Her Gart was then no prophet. She could not predict later common usage of uncommon syllogisms; "failure complex," "compensation reflex," and that conniving phrase "arrested development" had opened no door to

her.... She could not see the way out of march and bog. She said, " I am Hermione Gart precisely."

She could not know that the reason for failure of a somewhat exaggeratedly-planned "education, "was possibly due to subterranean causes. She had not then dipped dust-dragged, intellectual plumes into the more modern science that posts signs over emotional bog and intellectual lagoon (" failure complex," " compensation reflex") to show us where we may or where we may not stand

It was summer . She wasn't now any good for anything. Her Gart looked up into liriodendron branches and flat tree leaf became, to her, lily pad on green pool. She was drowned now .(3-4)

Due to patriarchal society in the story, the character Her is the same as I. The patriarchal society turns HER to an object in the society . whereas H.D., due to her repressed feeling, she tells the reader the difficulty women suffer in such society which lead the reader to understand the situation of HER , and turn her to subject to retain her identity. Thus experimentalism achieved when the pronoun I indicates the difference between the "I" o a narrator who narrates the story as an object in the story and the "I" that analyses, refuses, criticizes and decides for future as a natural subject resulted in new personality. H. D. experiments through her continuous playing with I, she , Her and Hermione. The reader notices the linguistic amalgamation with the erotic one in the text. Carolyn Heilbrun pointed out in *Writing a Woman's life*:

We live our lives through texts. ... whatever their form or medium, these stories have formed us all; they are what we must use to make new fictions, new narratives (37). In HER mione, Hilda confronts male representations of women as a necessary part of telling her personal story about her father, lover (Pound), husband Aldington and her erotic lesbian experience. Through writing her life, Hilda establishes an autobiographical discourse in which the split subject moves from the story of alienation to an enactment of self –creation through the agency of the word (86).

Albert Stone wrote about autobiography " social selves, especially for women and blacks, are partly masks or imposed identities". Consequently , to stress the self as the creator of history- even, at times, as the fabricator of fantasies-maximizes one's freedom from circumstances and social stereotypes (13). These autobiographies establish a discourse of the Other in which the narrator creates a self through a dialectical negation of the dominant discourses of the social order. This self, made in the act of writing about it, not only records the role of history in its formation, but also counters the dominant ethos by posing an alternative identity from the one imposed by history. Like H.D.

Inferiority complex and suppression are among the most outstanding causes for division of self and preparing for dangerous traumatic incidents in the life of a person feels so. Hilda was doubtful about her sex . She loved Ezra Pound, married Richard Aldington and also attracted to Bryher (Fayne in *HERmione*).

By failing to master the language of science, Hermione becomes aware that subjectivity does not lie in a name; it is a variable that the algebraic formulae cannot explain. Further, Hermione's status of "unresolved equation" does not expel her from the ideological system which have previously entrapped her, but tightens her relation and puts her back with her family: " *Her mathematics and her biology hadn't given her what she dreamed of. Only now she knew that failing at the end meant fresh barriers, fresh chains, a mesh here*" (12).

Hermione is now aware that only those who master the law, those who hold the power of definition are allowed the freedom of movement; her failure prevents her from progressing on her path through the forest, on her quest for self-knowledge. Walled in by pine trees made up of cones, thus symbolic elements of language that stand for rationality and fixity , Hermione finds herself " standing frozen on the woodpath," like Shakespeare's Hermione(5). The question" what was she?" (5) inevitably remains unanswered. Accordingly , the text postulates that pine trees cannot make up the forest alone; this would lead to a tyrannical, autocratic society where the successful subject functions as a closed sign, a frozen statue rather than a speaking subject. The stasis of the symbolic trees is

disrupted and rejected by Hermione's pull towards an unknown territory: "Another country called her, the only thing that would heal, that would blot out this concentric gelatinous substance that was her perception of trees grown closer" (7). Hermione's vague sensation of this "other country" can be read as semiotic pulsations, as the surfacing of unconscious and repressed elements of the maternal, semiotic drive charges that maintain the pre-linguistic unity with the mother inside of the Symbolic (Kristeva "The Subject..."134). The semiotic is a continuous flux, a wandering and unsettling force that charges the process of signification by disrupting the consciousness and permanency that the symbolic represents. Within the text, this infinite flow of possibilities and movement is symbolized by water:

... a long sea-shelf. She felt herself go out, out into this water substance. Water was transparent, not translucent like this celluloid treestuff. She wanted to see through reaches of sea-wall, push on through transparencies ... Trees, no matter how elusive, in the end, walled one in. Trees were suffocation. (7-8).

Hermione does not find any agreement between her Parents also she searches to fill the gap of her identity by mentioning her older brother Bertrand Gart but unfortunately Hermione again is disappointed for finding Bertrand as sensitive and self-conscious, and a mutual love for literature binds them together. The relationship of the siblings is portrayed through the image of two pairs of staring eyes, both craving for the other to provide a definition of oneself (qtd in Galtung 27):

That was all there was between them (enough), grey eyes that stared at grey eyes with some unexpressed and undefined craving, the craving of the fiend almost for his narcotic. Bertrand later turned to Mathematics. Hermione, in the same spirit, later turned to Bertrand's bookshelves. Bertrand had bought her Jane Eyre (17-18).

Hermione tries to search for an ideal sister, she finds Minnie Gart, who is Bertrand's wife, but instead of being happy for having a sister in law, she is terribly disappointed for again Minnie carries her father's name and she becomes Minnie Gart. Minnie is described in the novel as hysteric. By taking the Gart name, Minnie has, like Eugenia and Hermione before her,

become encapsulated by a formula she is refrained with. Minnie is referred to as a " a prisoner inside the family" ("the Guilty One " 8). While Hermione's position within the family is that of a frozen statue on a wood path.

Conclusion

Hilda Doolittle experiments through repetition of names of people disguised through literary language in her autobiographical novel *HERmione*. Being tormented by her bisexuality , the psychological approach with the help of Sigmund Freud is of great help to comprehend the split state of H.D.'s identity.

Hilda Doolittle becomes an icon for feminist movement for through her novel she adopts strategies for making women get their recognition in the modern world . Her aim is also to inspire women achieving success and resisting Patriarchal conventional tradition. She follows the subjective mode to change the world's view towards women . She does so by her gendered split personality that writing about women's agonies, tormented sensitive situations in texts will definitely cure them .

Feminist critics like Susan Stanford Friedman and Rachel Blau Duplessis along with those specialists in analyzing the identity of women like Helen Cixous approach of binaries and Julia Kristeva's theory of subjectivity have great role in understanding the prose writing of H.D. and comprehending the way and the reason of Hilda Doolittle's split identity.

Hilda experiments in her text ,*HERmione*, as an autobiographical novel is full of symbols ,key words , and images like forest, painting, music , light, darkness, through which the reader can be able to understand the purpose of Hilda Doolittle's of overusing them. The main experimental part of her text denotes repeating pronouns, names of disguised people and places that refer to the reasons that caused her to be tormented in this way in spite of the fact that she attained the peak of success in her works. The conflict between "I" the narrator and "I" the analyzer creates a contradictory sense of consciousness intermingled with unconsciousness

which through their fusion lead to the fragmented, marginalized, agonistic split identity of Hermione.

Though critics had written about Hilda Doolittle's doubt about her sexuality and split identity, but nevertheless Her text is a daring step to create transformation from a passive state of woman who is treated no more than an object to a new image of a modern woman full of activity that will be able to defend herself and dares to present her problems frankly and courageously getting rid of her defects and facing her future optimistically with refreshed psychological state.

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التجريبية فى رواية السيرة الذاتية (هرميون) لـ (هلدا دولتل)

. فى روايتها H.D الكاتبة الامريكية هلدا دولتل (١٨٨٦-١٩٤٦) هى شاعرة وروائية و مترجمة معروفة بأسم
التي تسرد سيرتها الذاتية (هرميون) والتي لم تنشر حتى عام ١٩٨١، تقدم عملها التجريبي والذي من خلاله تفرض
صيغة سردية على قصتها لتشير الى علاقاتها الشخصية. انها رواية مشهورة عن اشخاص وادباء معروفين وعن
رغبات (ممنوعة). لقد استخدمت الكاتبة هذا النمط لتفسير مفهوم الجنس خلال تعاقب النص السردى. تروي هذه
القصة رغبات مكبوتة والارهاصات والألام التي عانت منها هلدا لتوضح الخطوات التي مرت بها لتحول اسمها من
. هلدا دولتل لـ (ه . د).

من سمات هذه الرواية انها ثورية تعبر عن تجارب الأشخاص (المخفيين) خلال لغة ادبية خاصة فتتقد وتثور ضد
المجتمع الذي يساند مفهوم الرجل كقوة وسلطة مطلقة عندما تصور هلدا الاب القاسى والأم الضعيفة التي لا حول
لها ولا قوة امام هذا الرجل. وتلقى الضوء من خلال المفهوم السيكولوجى على الأدبيات اللواتى مررن بتجارب
وصدمات بسبب عواقب الحرب من جهة وبسبب التجارب الشخصية المؤلمة بسبب شكوكها عن جنسها، فهى معذبة
تارة لميلها لبنات جنسها، وتارة للجنس الآخر، وخاصة الرجل الذي احبته (ازرا باوند) ولم تستطع الزواج منه .

ان هدف هلدا دولتل هو إحداث تغيير لوضع النساء من صورة المرأة التقليدية الضعيفة (كشىء) الى صورة
جديدة للمرأة كموضوع جدير بالذكر والوصف .

ان التحليل السيكولوجى لشخصية (هرميون) التي هي (هلدا دولتل) تعبر عن إحداث شرح لشخصيتها التي
حاولت هلدا دولتل وبمساعدة سيجموند فرويد التخلص منها، هذا ومن جهة اخرى كتابة روايتها لسيرتها الذاتية
اصبحت وسيلة للشفاء من مرضها. كونها شاعرة وروائية مقتدرة ومحبة للفن استطاعت خلق حركة ادبية جديدة
معتمدة على المحادثة والحرية فى اختيار اسلوب جرىء.

هذا البحث ينقسم الى مبحثين فى اربعة اجزاء. الجزء الأول من المبحث الأول عرض عن حياة الكاتبة وانجازها
الأدبى والثانى تناقش مسألة تأثير المجتمع السلبى على المرأة عند رفضها لصورة الرجل كسلطة وحيدة. أما المبحث
الثانى يقدم اولا اهمية الأسماء وعرض شخصية هرميون كشخصية منقسمة فى ذاتها والجزء الآخر يقدم تجربة
المرأة الحديثة الجريئة خلال سردها الجريء للتعبير عن ذاتها الجديد المشرق دون شرح وشكوك. ثم الاستنتاجات
والمصادر التي استخدمتها الباحثة.