

## The “Criminal Other” and the “Exorcism of Evil” in Fay Weldon’s *The Life and Loves of a She-Devil*

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### Abstract

*Fay Weldon in The Life and Loves of a She Devil uses crime as a consequence of madness in order to show the condition of modern individual living in the capitalist patriarchal society to break the long debated concept of the ‘silent Other’ who is ‘different.’ Madness as a metaphor stands for destructiveness, greed and vulnerability. It is the mass psychology that shapes the individual’s behavior. The collective unconscious prevents the individual to be powerful and to protest, because others behave similarly fearing gossip and scandal. From this viewpoint The Life and Loves of a She-Devil will be analyzed as it presents female characters whose madness lead to crime (visible & invisible). The aim of this study is to deal with the concept of madness and crime together with the concepts of feminism in the light of the anti-psychiatrist R.D. Laing’s view of madness and try to deconstruct the concepts of “madness,” “beauty,” “success,” “love,” “silence,” “violence,” “crime” and “victim” in the patriarchal capitalist society and thereby to “Exorcise the Evil” residing in the society by making the “Criminal Other” visible.*

**Keywords:** Madness, Crime, Feminism, R.D. Laing, The Criminal Other.

“The cure of the madman, is in the reason of the other –his own reason of the other- his own reason being but the very truth of his madness”

**Michel Foucault**

## **Introduction**

Fay Weldon in *The Life and Loves of a She Devil* uses crime as a consequence of madness in order to show the condition of modern individual living in the capitalist patriarchal society to break the long debated concept of the ‘silent Other’ who is ‘different.’ Madness as a metaphor stands for destructiveness, greed and vulnerability. The individual, who cannot deal with the imposed ideas and images from the culture tries to internalize them. These contradicting images causing conflicts gradually fragment the self. The individual being maddened and being unable to achieve the lost unity between the self and the body fails to adapt to the society and becomes an outcast. The capitalistic progress based system, which encourages competition and success, puts pressure on the individual and causes impotency. This impotency related to all fields of life makes the individual suffer from inferiority complex, which brings rage and enmity. Ruth in *The life and Loves of a She-Devil* hates the famous and “beautiful” writer Mary Fisher who lives in The High Tower and tells lies. To overcome rage and enmity the individual turns to violence, because her/his experience of the environment is violent. The environment causes suffering and pain to which the character responds by committing crime (other –oriented violence). Ironically, invisible crimes are committed by “respectable” pillars of society. Laing (1967) asserts, in the society the individual is educated by the so-called “normal” man to lose herself/himself and to become absurd (28). Human beings act out of love and hatred, combined for defense and they attack or take pleasure in each other’s company. People are induced to want all the same things, hate the same things (95-96). It is the mass psychology that shapes the individual’s behavior. The collective unconscious prevents the individual to be powerful and to protest, because others behave similarly fearing gossip and scandal. Gossip directs the flow of individual’s character. Each person thinks what the other thinks. Each person, however, is the other to the other and denies any bond with others (78-84).

From this viewpoint *The Life and Loves of a She-Devil* will be analyzed as it presents female characters whose madness lead to crime (visible & invisible). As Shosona Felman asserts (1975) , Mental Health is masculine and it means adjustment. For a woman to be healthy she must ‘adjust’ to and accept the behavioral norms for her sex even though these kinds of behavior are generally regarded as less socially desirable. The social role assigned to the woman is that of serving an image, a woman is a daughter, a mother and a wife. In short, madness in man or in woman is the acting out of the devalued female role or the total or partial rejection of one’s sex-role archetype (6).

The aim of this study is to deal with the concept of madness and crime together with the concepts of feminism in the light of the anti-psychiatrist R.D. Laing’s view of madness and try to deconstruct the concepts of “madness,” “beauty,” “success,” “love,” “silence,” “violence,” “crime” and “victim” in the patriarchal capitalist society as mentioned by Fay Weldon in an interview with Mara Reisman (2008):

I suppose how to preserve a culture in a sea of cynicism and consumerism. How to fight the general impoverishment of people's lives - . . . Where once you thought that men were to blame for women's misery, it is really hard nowadays to blame men or to see women as victims. I mean, women are victims of globalization and consumerism, forms of capitalism, forms of Gramsciism. And they're their own victims. But I don't think that men are in the position to victimize women. I mean, I'm sure they would if they could, but they really can't. (43-44)

Felman in her article "Woman and Madness" (1975), too, emphasizes the need to deconstruct the binaries of Western culture as suggested by Irigaray, a psychoanalyst, who adopts a traditional feminist critique of the male-centered orientation and of the anti-feminine bias of psychoanalytical theory and bases her idea on Derrida, who tried to deconstruct Western metaphysics (Nietzschean and Heideggerian critiques of traditional philosophy based on 'logocentricism' (dominance on logos over writing) (7). As again emphasized by Felman, Phyllis Chessler's definition of madness is different. According to Chessler, madness is not to be romanticized or confused with political or cultural revolution. Depressed and terrified women are not about to seize the means of production. Far from being contestation "mental illness" is a request for help, a manifestation of cultural impotence and political castration. On the other hand, for Irigaray, the help-seeking position is a part of female conditioning (7). Ruth's pleas for help will remain unreturned because of her indifferent environment, therefore she is forced to take action in the novel and transformed in a Devil. As she is unwilling to take action and preferred to keep passive, Ruth had to be turned into a Devil, to be able to cope with the criminally insane and the staff, as the institution functions as a microcosm of the society. This transformation will empower her and enable her to take the 'unwanted' job after being left by her indifferent husband, at The Lucas Hill Hospital, a prison for the criminally insane in *The Life and Loves of a She- Devil* (1983):

There is always a living to be earned doing the work that others prefer not to do. Employment can generally be found looking after other people's children, caring for the insane, or guarding imprisoned criminals, cleaning public rest rooms, laying out the dead, or making bed at cheap hotels. (125)

When the girl at the unemployed office talks about and laughs at the inmates of the institution, Ruth gets angry:

"People like that are to be pitied, not blamed, and certainly not laughed at," said Ruth, and the girl immediately and nervously rang the hospital and made an appointment. (127)

Ruth uses the word to be "pitied," but unfortunately the society is the cause of this suffering and pain. The process of exclusion and 'Othering' of such people and those who are serving them as staff (who are also excluded people) at these excluded institutions are criticized:

For the most part, staff worked here whom no one else would employ. They were too fat or too thin or too stupid or too vicious or too black or too white or for one reason or another would simply never look good in any front office anywhere. (128)

The present is valorized, as everything revolve around concepts like "God," "Truth," "Being," "Reason," dichotomous oppositions dominate the Western philosophical thought. There is the subtle mechanism of hierarchization; Presence/ Absence, Being/ Nothingness, Truth/ Error, Same /Other and Identity/ Difference. As Felman asserts (1975), all negativity is suppressed (8); the woman as the negative of man, black man as the negative of white man. Actually, nobody cares about such people and there is the use of violence (brutality), as the superintendent did not inquire too closely into Vesta Rose's (Ruth's false name/ identity) past experience in *The Life and Loves of a She-Devil* (1983):

She seemed strong, capable, and clean, and was likely to be less dangerous or disturbed than the inmates, many of whom were murderers or arsonists or given to public acts of gross indecency. Arsonists here were the most feared: sex offenders the most hated. Some inmates, of course, were there by mistake or had inwisely, or had unwisely pleaded insanity at their trials, and so were now incarcerated for an indefinite time, or until they could prove their insanity, which in Lucas Hill Hospital was a difficult thing to do. (128)

Weldon ironically portrays the reality of crime in the United States of America as mentioned by Reisman (2008):

Politicians and organized crime play a definite role often exposed in the U.S. A. By the press and official inquiries. Cases of policemen several forms of extortion (44).

Such excellent fathers, husbands or sons, respectable pillars of society, competent professionals, excellent civil servants, entrenched defenders of criminal law, religion and morals turns out to be criminals and not all with faulty personality development commit crimes (147). Therefore, Ruth seduces such representatives one by one and lastly convinces the judge to find Bobbo guilty.

Fay Weldon's obsessive theme "Beauty" in *The Loves and Lives of a She-Devil* is another factor of primal role in slipping into madness, because "beauty" as the critic and writer Joyce Carol Oates also recurrently writes about in her works and also confirms in an interview with Leif Sjoberg (1982) is a cultural ideal and often a cultural prejudice. It cannot exist in the abstract, it has only meaning within the human imagination like Einstein and Spinoza claims (Milazzo 112) and Ruth is obsessed with her body. Her husband Bobbo, too, is obsessed by the idea of beauty and judges not only his wife but also his children Nichola and Andy according to their appearances. On the other hand, her children Andy and Nichola, too, think Ruth is mad:

Nicola, Andy and Ruth consumed their food sitting in front of the television. So little groups eat, women and children, when the world falls apart. . . . Nichola and Andy rolled their eyes and looked to heaven. They thought she was mad. Their father had said often enough. "Your mother's mad," he'd say.

Being labeled 'mad' and 'bad' by her family Ruth gradually slips into madness and refuses to be silent and wants to be 'successful.' 'Success' is another troublesome concept like 'Beauty' that are embodied in Mary Fisher.

### **Crime & Violence: Success & Silence**

The capitalistic (European/Western idea of progress, and The American Dream) as asserted by Friedman (1978) is based on the big American Dream, which for the American critic and writer Joyce Carol Oates is a false dream of conquest, control and ownership (Creighton 107). It is an impossible dream of overcoming mutability (Creighton 117). The setting of the novel is a city somewhere in America and it creates its own monsters like Ruth, a She-Devil. These 'bad' and 'mad' characters try to cope with the invisible violence of the "illusionary dreams" of conquest and progress. There is the need for "suffering pain" and the need for "uniting under sisterhood" in order to alter the violent environment, which is only possible by creating a community that operates with love. Ironically, these characters create their 'own illusions' hence there is the difficulty to achieve such a community based on 'authentic love' and 'relationships' and many of the crimes are committed in the name of Love.

## Love & Dreams

Mary Fisher and Bobbo talk a lot about love in *The Life and Loves of A She-Devil*, Bobbo is a man stereotype and he is in-between two women the dark Ruth (a biblical figure, ironically, who represents friendship, family and God's plan) and The White Mary (the Virgin Mary):

"Be Patient," he says, "I don't intend to leave you. It's just that I am in love with her and at the moment must act accordingly, "Love, he says! Love! Bobbo talks a lot about love. Mary Fisher writes about nothing but love. All you need is love. Good women, love their husbands. But I love, compared to hate, is pallid emotion. Fidgety and troublesome, and making misery. (12)

He is committing one of the many invisible crimes that are committed by the groups called family, society and institutions under the masquerade that is called "love." The so called "religious love," "family love," "animal love," "nature love" and so on. It functions collectively, as also mentioned by the existential psychiatrist R. D. Laing. In Laingian manner Fay Weldon makes the word prostituting as "love" visible in the criminal acts of Ruth and and wants it to be mapped and decentered. Bobbo is abnormal, the sexual relationship with Ruth gives him a feeling of exceptionality, because he has always been fascinated with sibling incest, although Ruth is not Bobbo's real sister (his parents consider her daughter-like ). As affirmed by Felman (1975):

"The *sine qua non* of 'feminine' identity in patriarchal society is the violation of the incest taboo, The initial and continued 'preference' for Daddy, and approved falling in love and/ or marrying of powerful father figures" (6). A woman is a daughter, a mother and a wife. "Madness' in man or in woman is the acting out of the devalued female role or the total or partial rejection of one's sex-role archetype "

The idea that Ruth is doing something forbidden excites Bobbo (it is the idea of incest) and Ruth is fascinated just by the idea that a man is willing to make love with her. Although they do not love each other they are forced into marriage. When Ruth gets pregnant Brenda and Angus arrange a marriage for Ruth and Bobbo. The consequence of this accidental marriage is two unwanted children in this 'imaginary' home the "Eden Grove," which is, ironically, a false Eden. Bobbo in his childhood did not receive maternal love and therefore he is unable to love his children and his wife. Actually, Ruth does not love Bobbo, but she "supposes" she loves her husband, "because this is the way married women do" (14). Instead, it is "lust" that drives her forward when she loses Bobbo and nothing can stop her.

"Lust is all hard hammer blows, cracking and splitting. Love is a slippery, velvety cloak to hide in. Lust is real and love is the stuff of dreams, and dreams are what we are made of." (Weldon 103).

All dreamers are susceptible to "the erecting of gigantic paranoid-delusion systems that are self-enclosed and self-destructive. They are self-destructive because they presume, that the human ego is the supreme form of consciousness in the universe," they fail to see the other side of the coin and exclude other ideas and belief systems. This is the non-rational side of personality (Creighton 109). To show this self-destructiveness Weldon uses the theme of crime as a consequence of madness. 'Imperialism' (capitalism) is one of these systems and self-destructive Ruth's only aim becomes to possess Mary Fisher's High Tower, who lives there with her husband Bobbo and writes about the nature of love, and sees no reason why everyone should not be happy:

Why should she think about us? We are powerless, and poor, and have no importance. We are not even included in everyone. . . . Sometimes in the night I scream so loud I wake the neighbors. Nothing ever wakes the children. . . . In the end I sucked energy out of the earth. I went into the garden and turned the soil with fork, and power moved into my toes and up my stubborn calves and rested in my she-devil loins: an urge and an irritation. It said there must now be an end to stop waiting: the time for action has come (55-56).

Ironically, the neighbors are disinterested in Ruth's life. Houses become prisons. The High Tower of Mary Fisher has also to be turned into a prison, a coffin for Mary Fisher as she causes pain and suffering to "All" by her writing. She, too, has to experience pain. In her panopticon, which is a concept of Foucault, the center of power and surveillance has to be changed. There should be a shift of power. It should be turned into a prison by the new empowered Ruth, who takes action by putting her own house into fire. She sends her two children to their father, who started to live in the High Tower with his lover Mary Fisher. Ruth's mission is to create chaos, so that Bobbo should be driven out of the "Tower." Soon seeking escape from the troublesome life caused by the children, Bobbo starts to sleep in his office leaving the "successful" Mary Fisher behind, because the journey from the Tower to his office is exhausting:

Mary Fisher lives in the High Tower. She loves it *there*. Was there ever a more enchanting address? High Tower, the Old Lighthouse, World's End? When Mary Fisher bought the place five years ago it was a ruin. Now it is the outer and visible sign of her achievement. She loves the way the evening sun stretches across the sea onto the old stone and makes everything a warm soft pinky yellow. . . . It is dangerous to love houses, to put your trust in buildings. (73)

The individuals are self-destructing, because they presume that the human ego is the supreme form of consciousness in the universe." They fail to notice the different side of the coin and exclude other ideas and belief systems (Crieghton 109), like Mary Fisher (Ruth as mentioned before) and Bobbo in *The Life and Loves of a She-Devil*. This is the non-rational side of the personality. To show the self-destructiveness, crime as a consequence of madness is used. By showing the non-rational side of the personality in portraying the plight of the individual like Ruth in *The Life and Loves of a She- Devil*, Weldon challenges the capitalistic patriarchal society and its dichotomies.

Weldon by giving voice to the "silenced" tries to make the unheard voice of the "different other" heard. In this capitalistic system, not only the objects, but also the human body and soul are bought and sold as commodities. The aspiring spirit becomes easily corrupted by materialism. Success is defined as the acquisition of wealth, possession and position. Mary Fisher starts to lose control. Power is unstable. Ruth married Bobbo for his position and family (as opposed to Bobbo's father's opinions of Bobbo, who said Bobbo would never marry Ruth, because she has neither possessions nor position in the society). Bobbo desired Mary Fisher, because she was the embodiment of "beauty," "power" and "success," but he gradually got tired of her. So, Weldon writes about the violent patriarchal society that lacks trust and women are sold and bought in the name of marriage and categorized as beautiful or ugly. Ironically, Mary Fisher, who seems to be an expert of love is not capable of real love as she, too, is bereft of motherly love when Ruth drives the Mother of Mary Fisher from the institution in a tricky way and by this way Ruth forces Mary to bring her mother into the "Tower" to care for her, ironically Mary, too, suffered from lack of motherly love and care:

It's hard to love a mother who has never loved you. Nevertheless, Mary Fisher, presented with her duty, did not avoid it. She tried. (120)

And when Mary writes her next novel *Ace of Angels* in a three month space her publishers become unhappy, because of its gritty reality and the lack of the driving simplicity of her earlier work. So, they for the first time started to speculate about the "age-less" Mary Fisher's age (120), which actually did not matter for Bobbo at all as she is 'seemingly' young and beautiful. For Bobbo she was forty, but for her mother she was fifty. In short all of Weldon's characters like Bobbo, Mary and Ruth are lonely, pathetic and suffering people who search for love, accomplishment, power and success. They are mostly doomed to fail like Ruth, which makes them commit crimes as they are unhappy and their end is tragic.

The capitalistic society is evil and prevents genuine human relationships. Bobbo in *The Life and Loves of a She-Devil* has to marry the homeless Ruth, the secretary (and unofficial maid) of his father, who was invited to serve and help Bobbo's mother in their house. The invisible break between the self and community is presented through the portrayal of abnormal and mad people. Bobbo, the husband of Ruth is an abnormal character. Lying and deceiving his whole family he runs off with the popular writer Mary Fisher. For Ruth, it is a serious crime and has to be punished. Ruth, putting the house into fire, destroys the whole cosmos. Ruth, too, was unwanted by her mother and step-father, she is forced to live with father and mother 'substitutes.' The "homeless" Ruth is dismissed by her mother, because her stepfather does not have a room for her (as he needs place for "his train"). Her indifferent mother choosing "the husband" rejects the daughter. So, Bobbo's family becomes a substitute, but unfortunately, they too, use and abuse "her talent" for the household. Ruth is a symbol of 'distorted feminine viewpoint' and suffers 'self-caused pain.' She is the embodiment of psychologically tormented women who will attack all kinds of patriarchal institutions. Weldon's call is for women to take responsibility and thus makes Ruth starts working at a mental institution many women reject. Women should work on behalf of 'mad' and 'bad' women who are excluded from the patriarchal society as emphasized by Phylis Chesler in an interview with Cole (1995):

On behalf of women who had never been helped, but who had, in fact, been further abused by the mental health professions: punitively labelled, overtly tranquilized, sexually seduced while in treatment, hospitalized against their will, given shock therapy, lobotomized, and deeply disliked as too "aggressive," "promiscuous," "depressed," "ugly," "old," "disgusting" or "incurable." Maybe AWP could set up an alternative to a mental hospital with the money, "I said, or a shelter for runaway wives." The audience laughed at me. Loudly. Nervously. Some of my two thousand colleagues made jokes about my "penis envy." Some looked embarrassed, others relived. Obviously, I was "crazy." (Cole, Rotblume, Chesler 3)

In *The Life and Loves of a She-Devil*, Fay Weldon attacks the mentality of women, who are self-enslaved. Ruth endlessly serves Bobbo's whole family (a foster child in the patriarchal system), her husband, the two children, the dog, cat and the hamster and his parents. She runs the whole household (of the huge mansion with its 'garden') in a false Eden. She keeps the whole world together, except the indifferent husband, who believes in "open marriage" and does not believe in loyalty. In his viewpoint there is no reason to be jealous. Ruth, too, should have a life on her own (she should experiment with sex). As he is loved and admired by many women for his smart appearance and position, he believes himself superior. Similarly, Ruth, too, admires him for his "appearance" and thinks he is superior and she is inferior. She is too tall, too fat and ugly like an old dog:

I am six feet two inches tall, which is fine for a man but not for a woman. I am as dark as Mary Fisher is fair, and has one of those jutting jaws which tall, dark women often have, and eyes sunk rather far back into my face, and a hooked nose. My shoulders are broad and bony and my hips broad and fleshy, and muscles in my legs are well developed. My arms, I swear, are too short for my body. My nature and my looks do not agree. I was unlucky, you might think, in the great Lucky Dip that is woman's life. (11)

Until the collapse of her marriage, Ruth's inferiority complex and her distorted viewpoint lead to her insistence on being together with the 'imaginary husband,' who is an "image." Despite her different understanding of marriage, she wants to keep Bobbo. Although Bobbo is the wrong candidate for marriage, Ruth believes he is too good for her, admires and worships him and is thankful that he stays with her. A coincidental marriage ruins the life of all. Her attempt is a matter of 'occupying' or 'finding' a space in the society. Ironically, Ruth occupied his place (his room) rented to her by Bobbo's mother, Bobbo did not want to lose his room (his domain) upon arrival from university and creeping into her bed possessed both the room and the body of Ruth. Metaphorically, Bobbo's parent's love toward Ruth is symbolic of "patriarchal love for women." Ruth being in desperate need of a family lets herself be used and abused not only by Bobbo, but also by the whole family and gradually slips into madness. Finally, when she is deserted by her husband, she takes on the role of the Devil, as her husband Bobbo used to call her. Now, she is ready to destroy the whole world to take revenge and to show the real Evil to the whole world. Obsessed by the idea of controlling the whole world she wants to possess Mary Fisher's High Tower (the symbol of power), who is the icon of "female beauty" and "talent" as a famous and beautiful romance writer, and her husband's sole 'joy of life.' For Ruth it becomes a matter of conquest and occupation.

By empowering her with evil powers Weldon makes Ruth commit crimes and take the control over from Bobbo and Mary Fisher. Mary Fisher, who controls and manipulates the whole reading public with her lies, with the romances she created to keep the high tower is now to be conquered:

Mary Fisher lives in the High Tower. She loves it there. Was there ever a more enchanting address? High Tower, the Old Lighthouse, World's End? When Mary Fisher bought the place five years ago it was a ruin: Now it is the outer and visible sign of her best achievement. She loves the way the evening sun stretches across the sea onto the old stone and makes everything a warm soft pinky yellow. Who needs rose-tinted glasses when reality is so cozy? It can be done, you see. Mary Fisher has done it. (73)

The High Tower is a ( Bentham's) panopticon (a concept by Foucault, asserting that all relations are power relations and knowledge is power), a space that is used for the surveillance and control in prison systems:

In Bentham's design of the Panopticon, the occupants of the central tower take up positions of surveillance vis-à-vis each of the inmates (and indeed, of one another)...Foucault describes such techniques as: ... always meticulous, often minute techniques, but they defined a certain mode of detailed political investment of the body, a "new micro-physics of power" (that) had constantly reached out ever broader domains, as if ... intended to cover the entire social body. (Taylor 60)

Ironically, invisible crimes are committed by abnormal parents, teachers, politicians, doctors, lawyers, artists, writers and other representatives of the system, but they remain invisible whereas visible crimes are punished and subjected to surveillance and prisons serve these invisible powers. In this way, Fay Weldon wants to make the invisible crimes visible and to exorcise the evil prevalent in society and its discourses. She wants to deconstruct the



patriarchal language of the 'Devil,' an image created by men. Mary, as the beautiful and desired woman is the 'Criminal Other' of Ruth. She is a 'Real Devil' serving for men disguised in "beauty" and "success, «and covering her crimes with her abilities of writing, she remains invisible. Actually, Mary deceives her whole reading public by telling them lies, she steals another woman's husband and family. She also abandoned her own mother into a nursing home refusing to connect her. She also uses and abuses her male Latino servant Garcia (who is 'willing' to serve her white and superior 'master' wherever necessary and whatever cost) sexually as well as spiritually. Ironically, Bobbo, who controlled Mary Fisher's finances is now controlled by the 'She-Devil' Ruth. She step by step enters into the domain of Mary Fisher.

### **"Good": Violence & Institutions**

She one by one contemplates the so-called 'good' spaces (institutions), which the 'bad' Ruth was kept off during the isolation years of her marriage. By taking on a false identity and in disguise she takes on several jobs. In the old people's home she finds Mary Fisher's mother and persuades her to go to Mary's house. Knowing that Bobbo has never been careful about his own finances Ruth plays with him cat and mouse and he is finally accused of speculation and put into custody with the help of a sadistic judge, who likes to torture his own wife and women sexually as he is convinced by the transformed Ruth (by her sexual talent) that Bobbo is guilty. She manages to transform Bobbo's whole money into her own account in the banks of Switzerland and thus deepening Mary Fisher's misery. Trying to be "good," ironically, Mary Fisher creates her own downfall; in addition to the two children deserted by Ruth she now has an unbearable and incontinent mother. Possessing both knowledge and money Ruth has now the power to take the control over her enemy Mary's life and also the life of the others. She also experiments with sex having relationship with the judge, with the priest with a woman and a man and healing (his) "the eye" and thereby, metaphorically, healing herself, men and the patriarchal viewpoint of society. Ruth ends up 'seemingly' the winner as Mary dies of cancer, and she gets her husband back and possesses both the High Tower and the manservant Garcia as a strange parody of Mary Fisher. Ruth is happy in her High Tower now. Thus Ruth functions to show the evil side of the so-called respectable, successful pillars of the society, who are in possession of respect, status, power and money. Although, she has the powers of the sorcerers she may use for good or bad, she uses her power for the bad. Ironically, in a similar way she wasted her intelligence and talents for subservience in the past in the name of patriarchal goals.

Having an indifferent family, being an unwanted child and being rejected by her own mother she can be considered a victim, but ironically her insistence on false ideas and illusions about marriage and family created her own hubris.

Giving and taking bribery, working outlawry and every kinds of abuse are natural outcomes of the false rules, norms and ideals of the viewpoint of patriarchal capitalist society that also operates academically, as Ruth obtains General Education, English and Mathematic Education Diplomas for a certain amount of money. She can now possess the whole world with her power even Garcia the former manservant of Mary. Garcia reports Ruth about the life and happenings in the "High Tower."

In order to cover the madness of the larger crowd the individual, who rejects to act according to the prescribed roles in society, is labeled mad or bad and confined in mental institutions or between the walls of their own 'homes.' Ruth is self-confined in her body and

therefore later becomes confined in her room by others and gradually slips into madness (obsessed with power and feelings of revenge), ironically, by starting work at a psychiatric hospital Ruth follows the path of Mary Fisher, both Ruth and Mary are stereotypes showing the two sides of the coin of femininity and are both doomed to fail, because it is madness and crime is a natural consequence. The mad persons are even rejected by their own parents and family members; ironically, Ruth finds a position at a psychiatric institution. Visible crimes are punished severely, whereas invisible crimes are committed by the family members and will continue to be committed in the society. Ruth's mission is to punish these unnoticed and invisible crimes and make them visible. Parents reject the children like Bobbo, who feels himself responsible for the children, but does not feel any guilt for the things that happened to them. Children reject the elderly (Mary abandons her Mother) and Ruth's children never wake up when the suffering Ruth screams at nights in pain.

Animals, too, are killed and subjected to extinction. When the house is burnt down by Ruth and the children ask what will happen to their domestic animals, Ruth, ironically says, the neighbors will take care of them as they "love" animals very much. Unfortunately, nobody cares about what happens to Ruth, her children and their animals. Animal abuse is criticized as Ruth kept several animals, although there was some discrepancy between them and the animals in the house. Ruth, as a stereotype of ugly femininity insists on her gender roles.

Ruth as the double of Mary Fisher dreams and is transformed into a She -Devil as Bobbo called her (as for Laing calling names is another form of violence). Unlike Mary Fisher, as Oates expresses, the formal artist is the one who arranges his dreams into a shape that can be experienced by other people. Art is an expression of the human soul (Milosz 107) and art is not to be understood but to be experienced (Milazzo 160). Ruth as a Devil is to be experienced.

The violence these characters commit is to be experienced like a piece of art only Mary Fisher is capable of creation as Cixous and Clement affirm in their article "Newly Born Woman" are seen "as imaginary group", but unfortunately as she is telling lies her art is of no use, and she has to be destroyed by her binary the 'ugly other' by Ruth a woman in a man's body in a so called "womanly manner" as Bobbo associates her with Devil going back to the idea of "Original Sin." and turns history back to start over again. Weldon by transforming her creative powers onto Ruth empowers Ruth for creativity (Weldon 7-9).

Disguising herself as 'being good' Mary Fisher is the embodiment of the false "illusionary system" as she is contributing to the continuation of the system that is built on lies and on illusions as the novel opens, "Mary Fisher lives in a High Tower, on the edge of the sea: she writes a great deal about love about the nature of love. She tells lies" (1).

Mary Fisher is self- created and has created a Third Space for a new existence near the Sea in a High Tower being in-between relations. High Tower is a symbol of her crimes and violence she commits in the name of love (stealing one's husband). So that, the "Tower" can be seen as a light house standing for the discourses of imperialism, capitalism and its contemporary form globalism (which is Schizophrenia itself) according to Frederic Jameson and there are a number of symptoms that he associates with the postmodern condition:

Jameson is highly critical of our current historical situation; indeed, he paints rather a dystopic picture of the present, which he associates, in particular, with a loss of our connection to history. What we are left with is a fascination with the present.

According to Jameson, postmodernity has transformed the historical past into a series of emptied-out stylizations (what Jameson terms as pastiche) that can be commodified and consumed. (<https://.cla.purdue.edu>)

With the speculation about Mary Fisher's age done by the publishing houses, Weldon hints at the theories and debates of literary discussions between the modernists, postmodernists and feminists theories of literary criticism and the attacks on her own nature of writing and wide criticism.

1. the weakening of historicity. Jameson sees our "historical deafness" (xi) as one of the symptoms of our age. Postmodern theory itself is a desperate attempt to make sense of the age but in a way that refuses the traditional forms of understanding (narrative, history, the reality obscured by ideology). Jameson calls for the return of history. As Jameson (following Lacan) explains, the schizophrenic suffers from a "breakdown of the signifying chain" in his/her use of language until "the schizophrenic is reduced to an experience of pure material signifiers, or, in other words, a series of pure and unrelated presents in time" The loss of historicity, according to Jameson, most resembles such a schizophrenic position.

2) a breakdown of the distinction between "high" and "low" culture. As Jameson puts it, the various forms of postmodernism "have, in fact, been fascinated precisely by this whole 'degraded' landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel: materials they no longer simply 'quote,' as a Joyce or a Mahler might have done, but incorporate into their very substance."

3) "a new depthlessness, which finds its prolongation both in contemporary 'theory' and in a whole new culture of the image or the simulacrum." This depthlessness is, of course, supported by point # 5. The depthlessness manifests itself through literal flatness (two dimensional screens, flat skyscrapers full of reflecting windows) and qualitative superficiality. In theory, it manifests itself through the postmodern rejection of the belief that one can ever fully move beyond the surface appearances of ideology or "false consciousness" to some deeper truth; we are left instead with "multiple surfaces." One result is "that our daily life, our psychic experience, our cultural languages, are today dominated by categories of space rather than by categories of time, as in the preceding period of high modernism."

4) "the waning of affect" and "a whole new type of emotional ground tone—what I will call 'intensities'—which can best be grasped by a return to older theories of the sublime." The general depthlessness and affectlessness of postmodern culture is countered by outrageous claims for extreme moments of intense emotion, which Jameson aligns with schizophrenia and a culture of (drug) addiction. With the loss of historicity, the present is experienced by the schizophrenic subject "with heightened intensity, bearing a mysterious charge of affect" which can be "described in the negative terms of anxiety and loss of reality, but which one could just as well imagine in the positive terms of euphoria, a high, an intoxicatory or hallucinogenic intensity."

5) a whole new technology (computers, digital culture, etc.), though Jameson insists on seeing such technology as "itself a figure for a whole new economic world system." Such technologies are more concerned with *reproduction* rather than with the industrial production of material goods. (<https://.cla.purdue.edu>)

Weldon, too, is attacked like Mary Fisher as a prolific, popular and money earning writer, who, too, is self-created as mentioned by Blymiller (2007):

Although her public voice became recognized in the 1970s, Weldon's place in British culture remained in question, and because of her postmodern approach to nearly everything, is likely to remain a focus of discussion (38) . . . Despite the publication of a darkly comic novel about binge eating—not then a construct common in public discourse—she seemed so conventional

that, in 1971, she was invited onto David Frost's television program to counter feminists protesting the Miss World Contest as a flesh market. She created a scandal by affirming their claims. In 2003, Weldon created another scandal for "hellfire feminist revisionism" as an "ex-raver whose hot flushes have put an end to hot sex" because she views recreational sex for women as a negative effect of contraceptive availability (Burchill). "It [contraception] cheapened sex. We have had the magic taken away from us. Sex has become practical and rather horrible" (qtd. in Press Association Limited). Even though by 2003 Weldon had been recognized by some as "a national treasure" (Rurhmund), she remains "a genuine iconoclast and connoisseur of hypocrisy" (Powers). And she appeals to the mass media audiences. (38-39)

Weldon seems to show all the symptoms of schizophrenia that are mentioned by Jameson. And Weldon uses madness as a metaphor showing the real condition of the society that in turn induces madness and entraps individuals. Weldon turns "inferiority complex" suffering character Ruth into a character with bloated ego (like Mary and Bobbo) who tries to control the world as this attitude attaches itself to the American Dream of aspiration and self-actualization. People are made to believe in the big illusion created by the politicians via ideologies as emphasized by Blymiller (2007).

She is also criticized for blurring the margin between high and popular culture, understanding that binary opposition oversimplifies mass culture.(10) ... She openly admits writing for money ... Shunning academia, Weldon embraces her works' resistance to traditional modes of literary criticism just as early in her career she resisted canonization by academia and so on... (43)

By destroying Bobbo, Weldon, symbolically, destroys this "success oriented" (a subject of debate) insatiable consumerist patriarchal capitalistic ways of thinking as a suffering writer (too much criticism).

I cause Bobbo as much misery as he ever caused me, and more. I try not to, but somehow it is not a matter of male and female after all; it never was merely of power" (240)

For Weldon, the fundamental inequity is economic, yet interestingly, she notes in a 1991 interview that "given economic equality, women are as likely to behave just as badly as men" (MacKay 86) as emphasized by James Sexton ([http://sexton.disted.camosun.bc.ca/engl286/weldon\\_essay.htm](http://sexton.disted.camosun.bc.ca/engl286/weldon_essay.htm)).

Metaphorically, The Tower is the Third World waiting to be conquered by Ruth who wants to taste power as Weldon's own experience, who grew up in New Zealand can be paralleled. It is like the The Third Space like all the colonies that is awaiting its colonizers:

In short, Weldon satirizes the systematic reification discernible in the western world which has confused comfort with civilisation. The patriarchal capitalist system reduces not just housewives like Ruth to commodities, but also the aged, like Mrs. Fisher, the less productive salesman like Mr. Tufton, and the sincere cleric like Father Ferguson, who eventually pleases his superiors by acceding to the wishes of land developers who want to demolish his inner-city church, thereby increasing the church's wealth. As Ruth says on the first page of the novel, referring to Mary Fisher's wealth: "...wherever you go it is the same to those who hath...shall be given, and to those who hath not ...even that which they have shall be taken away." As Eleanor Darcy says in *Darcy's Utopia*, "the problem lies with distribution, not production" (38) as again also asserted by Sexton.

([http://sexton.disted.camosun.bc.ca/engl286/weldon\\_essay.htm](http://sexton.disted.camosun.bc.ca/engl286/weldon_essay.htm)).

In such a system all are corrupted by power play their role as asserted by R. D. Laing (1967):

There is little conjunction of truth and social “reality” around us are pseudo events, to which we adjust with a false consciousness adapted to see these events as true and real, and even as beautiful. In the society of men truth resides now less in what things are than in what they are not. Our social reality is so ugly if seen in the light of exiled truth, and beauty is almost no longer possible if it is not a lie. We live in a moment where change is so speeded up that we begin to see the present only when it is already disappearing. . . We are all murderers and prostitutes. No matter to what culture, society, class, nation, we belong no matter how normal, moral, or mature we take our selves to be. Humanity is estranged from its authentic possibilities. This basic vision prevents us from taking any unequivocal view of sanity of common sense, or of the madness of the so-called madman. . . At all events we are bemused crazed creatures, strangers to our true selves, to one another, and to the spiritual and material world—mad, even, from an ideal standpoint we can glimpse but not adapt. (11-13)

Liang’s view of madness can be considered as the summary of Weldon’s view of society her characters madness a withdrawal from society –is not only because of adoption problems. The struggle with family and culture and their failure in accepting the designated roles will lead them to become outcasts and the fear make them submit. And the consequence will be cyclic quest for autonomy and the individuals can neither depart nor accept their environment totally. The only alternative and escape possibility can be violent forms of crime as it becomes a “Third Space” to assert oneself (the production of the criminal, the gang leader etc.). By presenting the Devil Ruth with her deeds, Weldon makes the hidden “Criminal Other” visible. Her body as a space becomes “a tool” and will enable the entrance and study of all the other interconnected spaces (invasion and later occupation) as the colonizer and colonized. Ruth becomes an example of the hybrid identity, half Mary, half Ruth, half Devil and all the false identities she takes on, she is an example of non-fixed identity that cannot be categorized and identified her body becomes a playground. Her relationships are also in-between (bi-sexual).

### **The Third Space & Art**

Homi Bhabha calls the “liminal” space between the two World or cultures of the colonizer and colonized as the “Third Space of enunciation” (Bhabha, 54). Entering the “Third Space” shows the potentiality of constructing a non-fixed identity, it generates a new sense of identity that maybe “almost the same, *but not quite*” (123) thus Mary Fisher’s discourses can be changed by different discourses. Bhabha, uses the Freudian term, “the *unheimlich*” (14) which means the ‘Unhomeliness,’ to suggest that what is involved in the construction of hybrid identity is an “estranging sense of the relocation of home and the world—the unhomeliness—that is the condition of extra-territorial and cross-cultural initiations” (13). Being surrounded by this unhomeliness, the world will be “soundless,” and “disorganized” for these hybrid individuals. Such a hybridity takes place as a result of cultural diversity, which keeps the different under control and gaze in an alien territory.

As a stereotypical hybrid character (homeless) Ruth’s other Mary’s art is not true art. Art should be used as a tool for the betterment of the human condition. The characters that are defined mad are actually not mad. In their so-called madness they are aware of their difference from the mass. The mass is manipulated by invisible hands and this must be made visible. The wish is to awaken people as the artist is aware of her/his own creation and inner power to control future with her/his own creation (Mary is unable of), pain is the source for creation. The artist should boldly face pain without escape. The artist looks at history, norms, traditions questions them and is open to change and is ready to destroy the old that is the

prerequisite for the new creation (Eyüpoğlu, 70-124), therefore Mary Fisher is to be destroyed by Ruth her Other.

### **Pain & Guilt**

Mary has to suffer pain as she gives for the “different others” pain. She must die and her downfall is triggered by Ruth so that she starts to feel guilt:

Mary Fisher lives in the High Tower and considers the nature of guilt, and responsibility. She weeps a great deal. It is a long time since she has gone to bed with a man. She loves God, since there is no one else to love, and attributes to Him such qualities as Father Ferguson maintains he has. She would love Father Ferguson, too, but he is a priest..., it has not occurred to her that he has a sexual nature. She approaches God through him, ... Old Mrs. Fisher rises up from her bed from time to time and shrinks, “ Get that black crow out of here. Priests bring bad luck. As if bad luck had not been surging all around Mary Fisher like the waves of the sea around the tower ever since Bobbo left his wife to live with her. (227)

These characters like Ruth in their madness create images and give them meaning. They begin to live in their dream world. As Erich Fromm suggests the mad person is in a constant dream situation, whereas the normal person dreams while sleeping. Since dream is essential to life it is an important concept in this novel. In an interview with Zimmerman (1970) the American critic and writer Joyce Carol Oates emphasizes the importance of dreams as follows:

We all dream scientists tell us if we don't dream we go mad—and of course we dreamers again—All are dreamers, novelists and filmmakers and poets. Some of us have more energy to carry these dreams over from night. (Milazzo 15)

Ruth takes on the role to destroy Mary Fisher. She no longer accepts the gender roles assigned on her thus ignore to be a member of the mass and refuses her part in this collective madness, thus she is no longer human but a She-Devil. A monster created by the society. She is an unusual character showing the ills of the society and should not be measured by the usual conformist standards.

She reflects the existentialist view of R.D. Laing. In order to understand the concept of madness and crime or suicide as a consequence of madness the anti-Freudian psychologist's definition of madness must be understood. Laing suggests (1967) , in the society, the individual is educated by the so called “normal “ man to lose herself/ himself and to become absurd (28). Human beings act out of love and hatred for defense and they attack or take pleasure in each other's company. People are induced to want all the same things, hate the same things and feel the same things (95-96). It is the mass psychology that shapes the individual's behavior.

The collective unconscious prevents the individual to be powerful and to protest, because others behave similarly fearing gossip and scandal. Bobbo tries to keep Ruth in control (by humiliating and degrading her and by telling her bad names). At the dinner parties when his parents come to visit them he pretends that their marriage is perfect to prevent gossip.

### **Madness & Experience**

As Laing (1967) continues each person thinks what the other thinks. Each person, however, is the other to the other and denies any internal bond with others (78-84). There appears to be no freedom for the distressed individual. In case of being unfaithful there is the

threat of violence (94), which is in the form of being labeled as evil or mad and to label someone as being mad is to cover the distorted relationships between the members in society and family. Laing thus avoids using the terms, as ill or psychologically distorted, because he considers madness as a form of personality.

As affirmed by Lupack (1951), insanity is the state of health in a mad world: it is the false self completely adjusted to social reality (13). The distinction between conformity and nonconformity, sanity and insanity is unclear. Madness is the struggle for liberation from false attitudes and values, an encounter with primary feelings and impulses that constitute a possibility for the emergence of the "true self" hidden from the false outer being, whose function is adjustment to the demands of society and family (5). Social obligations and norms shape these individuals behaviors. Bobbo accepts to marry Ruth, because he impregnated her (social norms) it was not his own choice. Ruth has to be "good" and endlessly serve patriarchal society to satisfy its needs, if she is not pretty.

Madness, as defined in *The Politics of Experience* (1967), for Laing is not a breakdown. Through madness a person regenerates, it is potentially a liberation and renewal as well as enslavement and existentialist death. Since the experience of the individual is destroyed, her/ his behavior becomes destructive she/ he acts according to the way she sees things because she/he feels insecure. When the ultimate basis of the present world is in question, the individual takes on roles. Since each see the fragment of the whole situation differently, their reactions are different. Schizophrenia is only one way of these reactions. (131,133-133) the mad person's reality cannot be ignored (25) as Erich Fromm confirms the only reality for the mad person is her/his reality, which is presented in her/his dreams. Therefore, the person acts according to her/his own experience.

Experience, as Laing explains in the *Politics of Experience*, is distinguished in different ways; inner outer, real and unreal, full and empty, meaningful, futile, private, and public and shared. Terms make distinction in time and between past and present, here and now, then and there. The type of experience is also categorized by modality: namely, memory, imagination, dreamy, waking perception and so on (35). Mad people are only persons who do not draw the inner/outer, real/unreal, me/not me, private public lines which are thought to be healthy, right and normal (34). Ruth in *The Life and Loves of A She Devil* is so obsessed with beauty that she feels so ugly and becomes a joke when she tries to be turned into Mary Fisher after having spent millions of dollars for the plastic surgery, which Weldon criticizes.

As stated by Yannick (1990), puberty is the time when girls are thrown from the world of innocence and protection into the world of responsibility and sociability (50). Abandoned children and orphans are more likely to commit crime. Ruth's mother in *The Life and loves of a She-Devil* did not want Ruth and called her little-duckling and failed to provide to be a model as a right mother figure and provide motherly love:

My mother was pretty enough, and ashamed of me. I could see it in her eyes. I was her eldest child. „The image of your father,“ she'd say.... „Little ugly duckling,“ my mother said to me once, almost weeping, smoothing my wiry hair. „What are we to do with you? What's to become of you?“ I think perhaps she would have loved me, if she could. But ugly and discordant things revolted her: she couldn't help it. (13)

As Ussher (1991) agrees, with Sedgewick, the society prefers to keep mad people in the mental hospitals and the psychiatric institutions to make profit. Therefore madness is

maintained by the concerted action of society and the psychiatric institutions. The psychiatrists offer a therapy only to dull the pain and this dulls everything else. For Ussher, the mad people would rather face the pain, and the society should face its role in the creation and maintenance of madness. As it stands now the blind lead the blind and no one attempts to address issues outside the current line of thinking and everything stays the same (Ussher 240). Therapy is oppressive, whether it is in the form of physical intervention, or the “talking cure.” In both cases the expert is the one with power (Ussher 241). Cixous, too, affirms in *Newly Born Woman* the techniques to cure Hysteria are “making ill in order to cure,” Laughing, being gay, being sad, Being Convulsed-or no longer so, being sad, being indifferent: everything is the mark of the devil ... (14,15, 16,17). Weldon deconstructs madness and illness via Ruth and makes her experience hysteria, making her laugh and experience homosexuality. Metaphorically and ironically for sisterhood and compassion;

The destiny that society traditionally offers women is marriage.... Marriage is reference by which the single woman is defined, whether she is frustrated by, disgusted at, or even indifferent to this institution. Thus we must continue this study by analyzing marriage. (The Second Sex, 451).

Signs of women’s possessed body, “The girls are not released, the demons are: the girls bound ... bound by the symptom just as the sourcerers and possessed are bound by material cord... “Women clearly become the theatre of the body” and patriarchal society the director. (10, 11). Unfortunately, the daughter of Ruth is the copy of her mother and if she is not awakened the vicious cycle will continue endlessly.

Now, Ruth makes fun of Bobbo as an enormously sexy man with large muscles and an attitude for style (<http://www.urbandictionary.com/>). Weldon alludes to the myth of Bauba (the Pun on the name Bobbo) the Greek Goddess of laughter. She made Demeter laugh, the goddess of harvest – by lifting her skirt up. Demeter was very upset after her daughter Persophoni was abducted by Hades (<http://www.goddessgift.com/>). Weldon has created a new myth by making Bauba (Ruth) laugh. Weldon writes out of the body as Cixous suggests, but they while celebrating the female body criticize the space it occupies, in locating the body to make the soul speak, because as Edward Said says man and woman can rewrite the history by self-knowledge which is the first obligation of human being.

Said says that the origin of current American policies can be seen in the past. All powers aspiring for global domination have done the same things. There is always the appeal to power and national interest in running the affairs of ‘lesser peoples’, and the same destructive zeal when the going goes rough. America made the same mistake in Vietnam and Middle East. The worst part of the whole exercise has been the collaboration of intellectuals, artists and journalists with these practices. Said hopes that a history of imperial adventure rendered in cultural terms might serve some deterrent purpose. (<https://neoenglish.wordpress.com/>)

Weldon describes problematic nature of self-knowledge and the clash between psychoanalysis and the individual in an interview with Joanna Zylinka in “Science and Witchcraft: An Interview with Fay Weldon,” as follows:

It changes. I wrote that before I developed my great aversion to therapy, realising that self-knowledge can go too far. Knowledge of the self is rather different from the knowledge the therapist gives you. It is really a voyage of self-discovery. The passage from innocence to knowledge is the way you pass from believing yourself to be good and nice, to discovering that you are not. I am always astonished at how you can take a girl of between 17 and 24 to look after your baby, and she will mould herself into your household, and will be terribly nice and sweet, but as soon as she gets older, she begins to have her own temperament and



becomes her own person. As soon as she stops being a girl and becomes a woman, she's ready to go off and form her own household somewhere else, and is critical of yours. Learning, through the writer's eyes, what both yourself and other people are like, seems to me to be the point of fiction. Whereas in therapy you are allegedly learning by yourself, you are in fact discovering what the therapist thinks, and you are handing over this particular narrative of your life to somebody else, who will follow that narrative through according to their training or predilections. (114)

And as Bhabha describes the colonized and colonizer world as hybrid like the United States of America and Great Britain are all bound to the sea and are The Third Spaces. As Heidegger states, "The boundary is not that which something stops but, ... from which something begins its presencing (Bhabha 2006) :

Cultures are never unitary in themselves, nor simply dualistic in the relation of Self to Other. [...] The reason a cultural text or system of meaning cannot be sufficient unto itself is that the act of cultural enunciation – the place of utterance – is crossed by the difference of writing. .... It is this difference in the process of language that is crucial to the production of meaning and ensures, at the same time, that meaning is never simply mimetic and transparent. (36)

Men and women can understand the other as equal. And Bhabha calls for:

a vision of the future is the belief that we must not merely change the narratives of our histories, but transform our sense of what it means to live, to be, in other times and different spaces, both human and historical. (367)

## Conclusion

If Ruth refuses to be "mad" than she is "bad" as she is called both by her husband Bobbo obsessed by the idea she wants to occupy the space the High Tower from where she can take control over all the patriarchal power to start over again by contemplating whatever cost it is. She wants revenge and destroy Mary Fisher with all the associated ideas:

"I want revenge. I want power. I want money. I want to be loved and not to love in return"  
(Weldon 43).

Fay Weldon attacks the institutionalized psychology that has nothing to say about what women are really like, what they need and what they want as also mentioned by Naomi Weisstein (1968) psychology is against women with its distorted facts, omitted problems and perpetuated pseudoscientific data relevant to women.' The British Psychological Society (BPS) in the UK and The American Association APA in the USA- regulate the content of the discipline and are attacked as stated by Stanley (1997) in *Knowing Feminism: On Academic Borders, Territories and Tribes*:

These bodies validate undergraduate and postgraduate courses, gatekeep the most prestigious academic journals, operate a professional registration scheme for psychologists ('chartering' in the UK), determine the criteria for judgements of mental health and 'illness' (APA diagnostic and Statistical Manual). Feminist psychologists' challenges to and attempts to transform psychology inevitably determined by, and constructed in opposition to, these institutional structures of the discipline (98). Phylis Chesler challenged APA demanding 'one million dollars 'in reparation'' for those women who had, instead, been further abused by them. (98)

Although challenging psychology feminism came short in changing the perspective toward women they are still under male gaze as women love to be (Ruth uses all her powers to be like

the admired Mary). Weldon emphasizes the importance of writing in the interview with Reisman (2008), as she writes and stresses the need to write about both men and women and how to preserve a culture:

... in a sea of cynicism and consumerism. How to fight the general impoverishment of people's lives the breakdown of family relationships. How to keep people talking to one another - having conversations with one another. How to keep generations talking to one another, because they don't really. How to fight the isolation of people. More and more people live alone, which suits consumerism. The whole trend is towards single person households. People do not live together, except amongst the people who are too poor to be able to live separately. How to keep the country from being blown up by its enemies. These are the issues, and where novels come in, I don't know. The novel fit when the world was a very calm, quiet place ruled by hypocrites, and lack of understanding and lack of empathy were what the novelist or artist had to fight by shocking their audiences. But no longer; that's all changed. Now you have to build society up. (43)

By putting "Eden Grove" into fire Weldon refuses to accept a male morality that involves sacrifice, danger, risk, all kinds of things, as Ruth ends up after all the self-induced suffering and pain possessing the High Tower but does not know how to go on with her artificial created self, being a parody and becoming a lie herself. The sickening female morality is represented by Mary and her Double Ruth that "seems to lie in being nice to other people" this feminized society is hypocritical, prudish and dangerous.

I don't think that men are worse than women or women are worse than men at all. I think they find themselves in different situations because society pushes them one way or another and it is much, much easier for men to behave badly and everyone behaves as badly as they can get away with.

The whole world suffers, mainly women, children and nature and it is up to the individual to start over again and look for the ways to improve the human condition for a better world as Weldon gives her readers the opportunity to think and respond as she says in the interview with Reisman (2008):

Yes, and it's a large task. As the / Ching says, "It is no small task starting the world again from the beginning." (44)

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