

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**From Ringed Ordeals to Self-Named Depths:
The Politics of Form, Silence, and Feminist Consciousness in Adrienne
Rich's *Aunt Jennifer's Tigers* and *Diving into the Wreck***



Sadia Gul

Bachelor Research Scholar in English
COMSATS University Islamabad, Attock Campus

Saima Bibi

Bachelor Research Scholar in English
COMSATS University Islamabad, Attock Campus

Muhammad Yousaf Khan, PhD (English)

Assistant Professor COMSATS University Islamabad, Attock Campus
Email: usafmarwat@gmail.com

Abstract

This study aims to examine how female silence, voice, and feminist consciousness are stylistically and structurally encoded in Adrienne Rich's *Aunt Jennifer's Tigers* (1951) and *Diving into the Wreck* (1973). Applying feminist stylistics as the primary analytical framework alongside feminist literary theory, the study conducts a comparative close reading of both poems. The analysis reveals that *Aunt Jennifer's Tigers* constructs female silence through third-person narration, passive grammatical structures, restricted agency, and the formal containment of rhymed couplets. In contrast, *Diving into the Wreck* dismantles these structures through first-person authority, active transitivity, and the liberating openness of free verse. The findings demonstrate that poetic form in Rich's work functions as an ideological site where patriarchal constraint is first absorbed and subsequently challenged. The study concludes that stylistic transformation in Rich's poetry constitutes textual evidence of evolving feminist consciousness rather than mere aesthetic development. Future research may extend this framework to other second-wave feminist poets to examine how poetic form encodes ideological resistance across a broader literary tradition.

Key words: feminist stylistics, Adrienne Rich, poetic form, silence, voice, feminist consciousness, patriarchal ideology

Introduction

The literary field has always been a field of social negotiation of power. In particular, poetry has an ideological value in its very structure. Form, grammar, and voice in a poem can either support or challenge the prevailing cultural system. This was quite clear to Adrienne Rich, more than to most poets of her era. Her poetry is not merely about the oppression of women. It is enacted, encoded and finally subverted by her choices at language and form.

Rich is considered one of the most important American poets of the 20th century. Her career is long and her transformation of ideas is astounding. Her first poems were in the tradition of mid-century American verse. It was disciplined, restrained and cautious in its approach. Later, her poetry was more rebellious against these rules. It became an openly feminist, formally experimental and politically urgent work. This shift has garnered much critical scrutiny. But, most current scholarships approach it thematically or biographically. The linguistic and structural processes by which such a change is coded in the poetry itself have been relatively under-explored.

This is a considerable gap. But if feminist consciousness in Rich's poetry is a textual one, and not just a contextual one, then it should be found in the grammar, the pronouns, the transitivity patterns, and the formal architecture of the poems themselves. Feminist stylistics provides just the tools required to do such an analysis. Sara Mills (1995) states that language is never without ideology. The distribution of agency and passivity in the grammatical structures reflects and reinforces social power relations. This insight, when applied to poetry, provides an energetic and fruitful way of feminist literary criticism.

The present study focuses on two poems that represent opposite ends of Rich's poetic development. *Aunt Jennifer's Tigers* (1951) is one of the earliest pieces she wrote, when

her verse was still formal. *Diving into the Wreck* (1973) was written at the height of second-wave feminism, when she had fully embraced a radical feminist poetics. As a whole, these poems can be considered a natural experiment in feminist stylistics. Twenty-two years later, the same poet came back to the same general topic but in a style so different that it requires a systematic analysis. The paper claims that the poetic form of the selected poems is not only indicative of the feminist ideology. It is the main arena where that ideology is negotiated, contested and ultimately re-constituted. The themes of silence and voice are not just the subject matter of these poems. They are grammatical and structural conditions.

Literature Review

Adrienne Rich is well established in the feminist literary canon. Her critics have always been able to see her poetry as a place where personal experience and political consciousness meet. One of the first scholars to provide a systematic account of Rich's ideological evolution was Martin (1984), who saw her poetry as a progressive shift from formal adherence to feminist opposition. This path, Martin argues, echoes the cultural evolution of second wave feminism in the United States. Langdell (2004) builds on this, placing Rich's formal experimentation in a particular feminist aesthetic, and showing that her rejection of traditional poetic forms was not only stylistic but also political. These basic studies led to the general agreement that Rich's poetry is transformed in a radical way. They approach this transformation, however, mainly thematically and biographically, not systematically by means of language analysis.

Feminist literary theory can be used to explain the importance of this shift. The theoretical underpinning for the idea that gender is a social and discursive construct and not a biological fact was developed by Simone de Beauvoir's argument that "one is not born, but rather becomes, woman" (de Beauvoir, 1949/2011, p. 330). This insight was to become the basis for later feminist criticism. Kate Millett (1970) extended this concept, claiming that literature is a tool of sexual politics, which makes male dominance appear as a natural condition in stories and symbols. Elaine Showalter (1977) also contributed to the development of feminist literary criticism with her notion of gynocriticism, which suggests that women's literature has a developmental history that moves from imitation of men's literature to the establishment of a distinctly female voice and experience. Rich's poetic career is an excellent fit for this path. Her early formalism is Showalter's notion of the imitative phase and her later radicalism the phase of self-discovery and assertion. This suppression of female voice within patriarchal literary and social structures is not confined to Rich's poetry alone. Khan and Khattak (2022) observe in their reading of Woolf's *Mrs. Dalloway* that social norms and devised gender roles function systematically to curb the prospects of female voice in society, a conclusion that resonates directly with the stylistic conditions this study identifies in Rich's early poetry.

Another important theoretical framework was Sandra Gilbert and Susan Gubar's (1979) idea of the anxiety of authorship. They claim that in male-dominated cultures women writers have always had to code their opposition indirectly, by symbolism, metaphor and narrative displacement, as direct expression of opposition was culturally closed. This idea gives special significance to *Aunt Jennifer's Tigers*. The tigers in the poem are brave and free, while Aunt Jennifer is not. Her embroidery turns into, in the words of Gilbert and Gubar, a displaced text of resistance.

This ideological analysis is enhanced by the methodological approach of feminist stylistics, which bases its analysis on linguistic evidence. Discursive practices,

according to Sara Mills (1995) are structured in such a way that they seem natural and neutral, but are in fact gender biased. Feminist stylistics can reveal the distribution of agency and passivity in texts by analysing the transitivity, the use of pronouns and modality, as well as lexical choice. Deborah Cameron (1998) agrees with this view and reiterates that language is never transparent. It is an active creation of identities and power relations. These theoretical stances are immediately relevant to Rich's poetry, where grammatical decisions are clearly ideological.

Stylistic and linguistic studies of feminist poetry have been confirmed by recent scholarship. Spaide (2020) discusses Rich's development of collective feminist identity by the use of the first-person plural, suggesting that it is a conscious political move. For Stein (2017), *Diving into the Wreck* is a feminist gesture of archaeological recovery, as the speaker dives into the submerged cultural histories and recovers what has been suppressed in the patriarchal narratives. In a larger context, Savonick (2017) places Rich's later poetry in a wider feminist and anti-racist pedagogical tradition, claiming that it engages readers in political rather than aesthetic awareness. Barry (2017) reminds us that the formal characteristics of literary texts never are ideologically neutral, but they are actively involved in the construction of meaning. This is strongly illustrated in the open structure of *Diving into the Wreck*. In the same vein, Ahmed and Ali (2026), having conducted a transitivity analysis of the selected poems of Charlotte Perkins Gilman, found that the linguistic choices in feminist poetry create gendered meaning and reveal patriarchal ideology which a thematic analysis of the poems never captured. This, in turn, directly confirmed the analytical approach used in the present study.

Notwithstanding this body of scholarship, there is a gap that needs to be filled. Most of the research on Rich's poetry focuses on her ideological growth in a thematic or contextual manner. Few have undertaken a systematic comparison of the ways in which both stylistic and formal features express feminist consciousness in her early and later work. The current study directly tackles this gap.

Methodology

This study adopts a qualitative research design grounded in close textual analysis. The primary texts are *Aunt Jennifer's Tigers* (Rich, 1951) and *Diving into the Wreck* (Rich, 1973). The poems have been chosen for this purpose because they span two distinct phases of Rich's poetic career, during which the analysis and comparison are meaningful and productive. The theoretical framework is based on the combination of feminist literary theory and feminist stylistics. The analytical tools used are transitivity analysis, pronoun analysis, perspective analysis, lexical field analysis, formal structure analysis, and symbolic and metaphoric analysis. These tools are largely based on those of Mills (1995) and Cameron (1998). The study is based on the primary textual evidence in both poems and secondary textual evidence from peer-reviewed scholarly sources. There are no quantitative or corpus-based tools used. The method is interpretative and analytical, which is in line with the tradition of feminist literary stylistics.

Results and Discussion

Adrienne Rich's *Aunt Jennifer's Tigers* (1951) opens with a striking visual contrast. The tigers Aunt Jennifer embroiders move with instinctive confidence across the panel: "Aunt Jennifer's Tigers prance across a screen, / Bright topaz denizens of a world of green" (Rich, 1951, p. 11). They are vivid, sovereign, and unafraid. Yet the woman who creates them is already weighted down before the poem's second stanza begins. Her

“fingers fluttering through her wool” find “even the ivory needle hard to pull” (Rich, 1951, p. 11). This tension between the vitality of the art and the exhaustion of the artist is not merely thematic. It is grammatically and structurally inscribed in every dimension of the poem. The contrast with *Diving into the Wreck* (1973), where the speaker declares with full authority “I came to explore the wreck” (Rich, 1973, p. 23), could not be more pronounced. Between these two poems lies a transformation that is as much linguistic as it is ideological.

Silence as Grammatical and Formal Construction in *Aunt Jennifer's Tigers*

Aunt Jennifer's Tigers' most obvious stylistic element is its narrative distance. The poem is told entirely in the third person. Aunt Jennifer never speaks. She is observed, described and finally summarized by a narrator who is not a part of her experience. This is an ideologically meaningful choice of narration. It takes away Aunt Jennifer's voice as a speaker. She is defined from outside, which is exactly how de Beauvoir (1949/2011) describes the manner in which woman is constructed as the Other, one who is not a self-defining subject but an object of external definition.

This grammatical marginalization is reinforced in a systematic way by the transitivity patterns of the poem. All Aunt Jennifer's actions are petty, awkward and housewife-like. She does not march, proclaim or state. She “fingers” the wool (Rich, 1951, p. 11). Her hands flutter. The needle resists her. They are verbs of effort and not agency and freedom. They offer a body that is worn down from circumstances, and not walking purposefully through the world. The tigers she embroids, on the other hand, have all the energy of the poem in them. They “prance”, they move on “fearless” legs, and they do not falter (Rich, 1951, p. 11). Grammatical contrast is very strong and purposeful. One of the primary means by which language is used to represent gender ideology is this kind of transitivity imbalance, Mills (1995) states. If the female characters are consistently assigned grammatical passive or effortful roles, and others are given the active verbs in the poem, then the social subordination of the female characters is naturalized.

This contrast is enhanced by the colour and spatial imagery of the tigers. They are “bright topaz denizens of a world of green” (Rich, 1951, p. 11). The term “denizens” is especially apt. It suggests natural right to belong, natural right to inhabit, and ease of inhabiting. The tigers are not just tourists of their world. They live there as its rightful citizens. This is the world that Aunt Jennifer imagines, but cannot enter. Her creative act imagines the freedom and sovereignty denied her by social conditions onto the embroidered animals. According to Gilbert and Gubar (1979), in a patriarchal culture women writers were historically forced to express resistance symbolically by displacing it, because it was culturally forbidden to express it directly. In all of Rich's early poetry the tigers are the most vivid illustration of this argument. They speak for Aunt Jennifer that cannot speak.

The most syntactically charged moment in the poem is the image of “The massive weight of Uncle's wedding band” (Rich, 1951, p. 11). This noun phrase is not simply a metaphorical emblem of patriarchy and marriage. It is like a physical interruption in the description of Aunt Jennifer's creative activity, falling grammatically. The authority of the institution of marriage is written into the syntax of the line. The weight is not a metaphoric one. It is grammatical. It is like Aunt Jennifer's hands; it presses down on the poem's movement. Moreover, the husband is called ‘Uncle’ throughout. Never is he mentioned by his name. He is only a social role and institutional weight in the poem. This grammatical anonymity is a sign of the ideological naturalization of male authority

(Millett 1970), which does not need to self-identify since it is taken for granted.

This feeling of being forever trapped is carried to its most extreme ending in the last stanza of the poem. Rich writes: "When Aunt is dead, her terrified hands will lie / Still ringed with ordeals she was mastered by" (Rich, 1951, p. 11). There are a number of things in this stanza that require careful consideration. The word "terrified" for Aunt Jennifer's hands is a death sentence in itself. It is not Aunt Jennifer who is described as terrified. It is her hands, the hands of her creativity and her work. Terror is so deeply internalized that it resides in the body itself, in the physical extremities that make beauty, do submission. The passive construction "was mastered by" is also very important. The agent of domination is missing from the sentence. No one is designated as the oppressor. Power is not an action of one person but a system. This is why it is extremely difficult to challenge patriarchal ideology directly. In the initial stages of women's writing, as described by Showalter (1977), the oppression is felt and represented but not directly challenged or named.

Yet the poem does not end with Aunt Jennifer's hands. It ends with the tigers. Even after her death, they continue: "The tigers in the panel that she made / Will go on prancing, proud and unafraid" (Rich, 1951, p. 11). This is not a straightforward conclusion, but rather one that is more ambiguous than the existing critical scholarship touches upon. So, on one level the fact that the tigers survived is a consolation—art lives beyond the artist and her resistance lives on. In another interpretation, the tiger's survival only enhances the tragedy. They will continue to prance in a world that Aunt Jennifer never knew. Her art was free. She was not. The most wrenching irony of the poem is the distance between the creator and her creation, and it is not just thematically, but formally too, in the tidy, closed couplet that contains the tigers, yet describes their freedom.

The formal organization of the poem is similar to its thematic and grammatical containment on all levels. *Aunt Jennifer's Tigers* is written in rhymed couplets with a regular iambic meter. Rhyme scheme is regular and predictable. Each line is paired. All stanzas end symmetrically. This formative control gives an aesthetic of order and control, which is a direct opposition to the emotional turbulence of Aunt Jennifer's situation. As a structural scar, enforced formal norms in women's poetry can serve as a textually visible sign of the silenced voice of women (Yorke 1997). The beauty of the poem is linked to the enclosure. It is formally perfect and this is itself a constraint.

Voice as Structural and Grammatical Liberation in *Diving into the Wreck*

The first two lines of *Diving into the Wreck* are an abrupt and clear break with *Aunt Jennifer's Tigers*. The speaker, without any mediation or preamble, announces herself: "First having read the book of myths, / and loaded the camera, / and checked the edge of the knife-blade, / I put on / the body-armor of black rubber" (Rich, 1973, p. 22). The grammar of these lines is astounding. The speaker does a series of conscious preparatory movements before the poem really starts. She reads. She loads. She checks. She puts on. All the verbs are hers. She is the grammatical instrument of all processes. The narration is not from an outside perspective. She watches herself, equips herself, prepares herself for the road to come. It is a sequence of actions that is self-directed and the opposite of the forced and labored gestures of Aunt Jennifer.

The imagery of preparation also has an ideological connotation. Before she goes down, she reads the "book of myths" which is anything but neutral. It is the historical record of the culture of the patriarchy, the stories that have formed, contained and silenced women's lives over the years. She reads it before she dives, because she is about to go

down and question and investigate its contents. Camera and the knife are tools of documentation and survival. She is not falling 'passively' or 'accidentally'. She is diving as a witness, a researcher and an archaeologist. For Stein (2017), the wreck is a metaphor for personal and collective repression, for buried cultural truths that have been intentionally hidden by the patriarchy. The speaker's equipment sets the tone from the beginning that her journey is a purposeful excavation.

The descent is described with great physical accuracy. Rich writes: "I go down. / Rung after rung and still / the oxygen immerses me / the blue light / the clear atoms / of our human air" (Rich, 1973, p. 23). The "I go down" is not as simple as it sounds. This declarative sentence comes as a thunderclap after the elaborate preparation of the opening stanzas. It is three words. Subject, verb, direction. Nothing qualifies it. Nothing interrupts it. The speaker's descent is not due to being sent, pushed or compelled, but simply because she chooses to. For Cameron (1998), the positioning of a subject in language is not merely descriptive, but rather it is constitutive. Throughout this descent the speaker takes up the grammatical subject role in every sentence, creating her own authority to interpret her experience.

Inwards she goes, and the imagery changes: from the world of human preparation to the world of the wreck itself. Rich writes: "I came to explore the wreck. / The words are purposes. / The words are maps" (Rich, 1973, p. 23). It is one of the most theoretically important moments in the poem. The speaker clearly deals with the nature of language. There is no ornamentation in words. They are purposive. They explore new areas that have not been explored. This is a feminist linguistic manifesto in three brief sentences, authored by Rich. In this poem language is not a transparent medium that reports on pre-existing reality. It's used for discovery and construction. In her essay "When We Dead Awaken" (1972), Rich contended that feminist writing must involve "the act of looking back, of seeing with fresh eyes, of entering the old text from a new critical direction" (p. 18). The poetics of the diver's assertion that words are maps is a literalization of this theoretical position.

When the speaker finally gets to the wreck, it does not lend itself to easy mythologizing. Rich writes that she came to see "the wreck and not the story of the wreck / the thing itself and not the myth" (Rich, 1973, p. 23). The speaker is not willing to accept the easy way. She demands first-hand contact with that "story of the wreck" which has been suppressed, damaged and misrepresented. The "thing itself" represents the raw, unmediated truth that lies beneath those narratives. It is not just a discovery of the personal kind. It is a feminist act of epistemological resistance. The poem states that there is a difference between truth and myth, and that if one is to recover the truth, then one must be willing to go below the stories of the truth. In this poem, voice is just the ability to make that distinction, and to name what one discovers there.

The most theoretically important part of the entire poem is just a little later: "I am she: I am he" (Rich, 1973, p. 24). This is more than just a statement of gender fluidity. It does a grammatical undoing of the subject/object binary that was so strong in *Aunt Jennifer's Tigers*. In the earlier poem, Aunt Jennifer is the one who is always being grammatically addressed. She is described, weighted, mastered. In this line, the speaker does not want to be confined to any single grammatical and/or gendered form. The colon between the two assertions establishes a pause, one that will not subordinate one identity to the other. The last step in women's literary evolution, according to Showalter (1977), is self-discovery and the claiming of female experience for itself. This line is a grammatical statement of this phase, which a purely thematic reading cannot

adequately convey.

The change from the singular 'I' to a collective 'we' at the end of the poem is an ideological gesture that has received comparatively little criticism. Rich writes: "We are, I am, you are / by cowardice or courage / the one who find our way / back to this scene" (Rich, 1973, p. 24). This shift from individual to collective is an ideologically important one. The speaker does not travel alone to the end of her journey and then come back and claim the discovery as her own. She begins the journey outwards and includes the reader, she includes all those who have inherited the same broken myths. Spaide (2020) suggests that Rich's use of collective pronouns is a conscious political act, not a personal one, an act of collective feminist awareness not individual discovery. The final lines of the poem shift from individual digging to a community responsibility. This liberation is reinforced at every level in the formal structure of *Diving into the Wreck*. The poem is in free verse the entire time. Lines are of different lengths. Some are as short as two words. Others span the entire width of the page. Stanzas are free form and free rhyming. No pattern of meter is observed. It is not just a matter of aesthetics. *Aunt Jennifer's Tigers* is the structural denial of the containment. The open form of *Diving into the Wreck* enacts the speaker's freedom of movement, thought, and self-definition, contrasting with the earlier poem's closed couplets, which enact the enclosure of Aunt Jennifer's life with painful formal precision. Thematic analysis is not enough to understand the ideological connotations of the formal features of feminist poetry. This is well illustrated in the open structure of *Diving into the Wreck*.

Comparative Findings

The contrast between the two poems is based on four interrelated stylistic elements. The *Tigers*, written by Aunt Jennifer, uses third person narration throughout, thus depriving its subject of the grammatical role of speaking agent. *Diving into the Wreck* assumes the first-person perspective from the start, and holds onto it. In transitivity, Aunt Jennifer does only a few, strained, domestic things; the verbs of the poem are carried by the tigers. The speaker of *Diving into the Wreck* does all the important things in the poem – preparing, descending, discovering. In imagery, the earlier poem imagines freedom for embroidered animals, for the woman cannot claim it directly. The latter poem asserts freedom directly, by the speaker's own symbolic and linguistic voyage to the wreck. In form, the closed rhymed couplets of the earlier poem enact formal and ideological containment. In the latter poem, the free verse plays a role of structural and ideological liberation.

The transitivity analysis of Gilman's poetry carried out by Ahmed and Ali (2026) shows that linguistic features create gendered meanings and expose ideological orientations which are not always picked up by purely thematic readings. This is the argument that is confirmed here in particular and in a demonstrable fashion. The transition from *Aunt Jennifer's Tigers* to *Diving into the Wreck* is not just a transition in Rich's attitude to women's experience. It is a change in the grammatical and structural placement of the female subjectivity in her poetry. Aunt Jennifer of the earlier poem is "mastered by" unnamed forces. The later poem's speaker calls herself, prepares herself, goes down by her own free will and comes back to report to others what she saw. The condition of silence and voice in these poems is not just a theme but a textual condition. Grammar is the implementation of what themes describe. Ideology only speaks; form does.

Conclusion

This study has shown that silence and voice in Adrienne Rich's poetry are not simply thematized oppositions. They are the conditions that are grammatically and structurally

built. Third person narration, limited transitivity, passive voice and the formal enclosure of rhymed couplets are all used to encode female silence in *Aunt Jennifer's Tigers*. *Diving into the Wreck* challenges these conditions in the first-person authority, through active transitivity, and in the structural openness of free verse. The comparative study substantiates Rich's evolution as a poet, which indicates a significant shift in ideology that can be traced at the level of grammar, imagery and form. Rich's poetic form is an ideological space in which the constraint of patriarchy is first ingested and then resisted. Her poetry has never been "decorative" in terms of stylistic change. It is decidedly and inescapably political.

Recommendations

Further study needs to be conducted on a larger body of Rich's poetry, especially her middle period, to chart stylistic continuity and variation more fully in the context of a feminist stylistic framework. The methods of corpus stylistic analysis might be used to measure transitivity and pronouns in a larger text sample. It would be interesting to compare Rich with other second wave feminist poets like Sylvia Plath or Anne Sexton. Furthermore, the analytical range of future feminist literary scholarship would be greatly enhanced if intersectional theorizing, such as feminist stylistics and queer theory and/or postcolonial criticism, were applied.

References

- Barry, P. (2017). *Beginning theory: An introduction to literary and cultural theory* (4th ed.). Manchester University Press.
- Cameron, D. (1998). *The feminist critique of language: A reader* (2nd ed.). Routledge.
- Cixous, H. (1976). The laugh of the Medusa (K. Cohen & P. Cohen, Trans.). *Signs*, 1(4), 875–893. <https://www.jstor.org/stable/3173239>
- de Beauvoir, S. (2011). *The second sex* (C. Borde & S. Malovany-Chevallier, Trans.). Vintage Books. (Original work published 1949)
- Gilbert, S. M., & Gubar, S. (1979). *The madwoman in the attic: The woman writer and the nineteenth-century literary imagination*. Yale University Press.
- Khan, M. Y., & Khattak, N. J. (2022). Modernist voices in Mrs. Dalloway: A study of mental health, gender, and Woolf's narrative innovation. *Pakistan Journal of Society, Education and Language*, 8(2), 580–594.
- Langdell, C. C. (2004). *Adrienne Rich: The moment of change*. Praeger.
- Martin, W. (1984). *An American triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. University of North Carolina Press.
- Millett, K. (1970). *Sexual politics*. Doubleday.
- Mills, S. (1995). *Feminist stylistics*. Routledge.
- Ahmed, F., & Ali, S. (2026). Unraveling gender discrepancy and a feminist call for social change: A transitivity analysis of Charlotte Perkins Gilman's selected poems. *Advance Social Science Archive Journal*, 5(2), 325–331. <https://assajournal.com/index.php/36>
- Rich, A. (1951). *Aunt Jennifer's Tigers*. In *A change of world*. Yale University Press.
- Rich, A. (1972). When we dead awaken: Writing as re-vision. *College English*, 34(1), 18–30.
- Rich, A. (1973). *Diving into the Wreck*. In *Diving into the Wreck: Poems 1971–1972*. W. W. Norton.
- Savonick, D. (2018). *Insurgent knowledge: The poetics and pedagogy of Toni Cade Bambara, June Jordan, Audre Lorde, and Adrienne Rich in the era of open*

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- admissions* (Doctoral dissertation, City University of New York).
- Showalter, E. (1977). *A literature of their own: British women novelists from Brontë to Lessing*. Princeton University Press.
- Showalter, E. (1979). Toward a feminist poetics. In M. Jacobus (Ed.), *Women's writing and writing about women* (pp. 22–41). Croom Helm.
- Sickels, A. (2005). *Adrienne Rich*. Chelsea House Publishers.
- Spaide, C. (2020). "A delicate, vibrating range of difference": Adrienne Rich and the postwar lyric "we." *College Literature: A Journal of Critical Literary Studies*, 47(1), 89–124.
- Stein, K. F. (2017). *Adrienne Rich: Challenging authors*. Sense Publishers.
- Tong, R., & Botts, T. (2017). *Feminist thought: A more comprehensive introduction* (5th ed.). Routledge.
- Vendler, H. (1993). Ghostlier demarcations, keener sounds. In B. Gelpi & A. Gelpi (Eds.), *Adrienne Rich's poetry and prose* (pp. 343–354). W. W. Norton.
- Yorke, L. (1997). *Adrienne Rich: Passion, politics, and the body*. Sage Publications.