

CHAPTER IV

**A STUDY ON ISADORA WING'S DILEMMAS
IN ACCORDANCE TO HER DESIRED INDEPENDENCY**

Fear of Flying presents a woman's journey from immaturity to maturity. Jong illustrates Isadora's incapability to decide what kind of life she wants to undergo and her dependence to others versus her wish to be an independent being; a whole human being who is capable of expressing her needs and demands freely. Jong presents the very core of the problem of Isadora's dilemmas through her remembrance over her thirty years of life.

This chapter will discuss Isadora's dilemmas of being a liberate and independent being and a real woman. The analysis starts with the present scene of Isadora's life, as a wife. Then, it is narrowed down into her past, in connection with men especially, until her childhood. This method is expected to disclose the core of Isadora's dilemmas and its relation to her desired independency.

IV.1 ISADORA AS A WIFE

The story of Isadora's marriage is more or less similar to the history of Erica Jong's. Eventhough this story was written in 1973, in which Erica was still married to Allan Jong, it seemed to predict Erica's own life. Furthermore,

Isadora is labelled as a lady writer with an M.A. degree and also a feminist. Those attributes are Erica's. Even Isadora's appearance which is blond and petite and sexy imitates Erica's. In addition, Isadora is also described as a New Yorker woman just like the author of the story. Thus, we may say that Jong talks about her own thought and feelings in the projection of Isadora, her imitative character.

Isadora married twice. First she married Brian Stollerman, a bright and genius man, who turned out to be a lunatic. This marriage ended up in a divorce. Then, she married a psychiatrist who helped her overcome her neurotic problem as well as led her to a boring life.

Isadora adores her husbands and treats them as demi-gods. Eventhough she fails in her marriages, she believes in this institution as she states in page 9 :

I was not against marriage. I believed in it in fact. It was necessary to have one best friend in a hostile world, one person you'd be loyal to no matter what, one person who'd always be loyal to you.

Here we see that marriage or having a husband is very important. Isadora needs constant help from others as well as economic and social security through marriage. She expects a husband whom she can give her faith to. A man she can count on for the rest of her life. She wants a loyal friend in this indifferent world. It is obvious that Isadora put fidelity in the first place. Therefore it is not unusual

that Isadora looks up to her husbands.

The attitude presented above is in accordance to Jong's feelings toward marriage. She does not reject marriage. Even she confesses that she is a 'happily married feminist', (Rising Tides, p 338). Unfortunately she can not maintain her marriage, so that she becomes a pesimistic one. And this kind of feeling is also appearing within this novel. Nevertheless, she still believes in the necessity of this institution.

Furthermore, Jong illustrated her idealized marriage, that includes equality and partnership, through Isadora's muse :

But what was so great about marriage? I had been married and married. It had its good points, but it also had its bad. The virtues of marriage were mostly negative virtues. ...Take the marriage I dreamed of in my idealistic adolescence (when I thought that Beatrice and Sidney Webb, Virginia and Leonard Woolf had perfect marriages). What did I know? I wanted "total mutuality", "companionship", "equality", (p 80).

Those quotation above showing the influence of feminist movement, the demand of equal position within marriage. Yet, Jong realize that men will not act the way she demands them to do. Marriage will not change a man. He will go to work and earn money, while the woman has to serve and please her husband. Even, the wife devotes her life for her husband's happiness or else she will be condemned as an unfaithful wife.

On the other hand, Jong's idea of a real woman is presented through Isadora's thought :

... "Somehow deep inside my head is some glorious image of the ideal woman, a kind of Jewish Griselda. She is Ruth and Esther and Jesus and Marry rolled into one. She always turns the other cheek. She is a vehicle, a vessel with no need or desires of her own. ... A good woman would have given over her life, (p 210)

The quotation above gives reason to Isadora's guilty feelings about her disability in understanding her husband's feelings. Besides, the society does not approve a woman's individual act especially when she is already married. Since a woman has never been truly viewed as an individual, a citizen endowed by the constitution with inalienable rights, but as part of the family unit. A wife is responsible for the internal affairs of the family, while the husband takes care of all the relations with the outer world, (Woman, Society and Change , p 89). Isadora is a typical devoted wife who yearns for mutual share feelings in order to identify herself to her husband.

And the first dilemma Isadora must face is coming when she is forced to leave her crazy husband. In time Brian gets crazy and is hospitalized, Isadora is torn between guilt and relief, (p.204). Then, her father comes and asks her to divorce Brian. That is the first time she encounters dilemma:

...It was a dilemma: if I stuck by Brian and tried to live with him again, I'd go crazy, or at

the very least give up most of my own identity. But if I left him alone with his madness and the ministrations of the doctors, I was abandoning him -just when he needed help the most. In a sense I *was* a traitor. It had come down to a choice between me or him, and I chose me. (p.210)

From Isadora's choice we may see that Jong provides her with willingness to seek self fulfilment rather than taking care of her husband. She describes Isadora as a woman who holds her own dream and need and ambition to fulfill. Yet, deep down inside, she still wants to be a good woman; a woman who is a vehicle, a vessel with no need or desire of her own. A woman who is capable of everything except self-preservation. This kind of dilemma will haunt Isadora throughout her life. She can not escape from her own guilt until she finds out her real independence and believe in it.

Isadora has lack of confidence. She takes her intelligence for granted. She always thinks negatively about herself and her capabilities. In short she presses herself as a weak and hopeless woman. She never decides things that crucial to her life, and expects someone else to led her way. This dependence and uncertainty is plainly elaborated by Jong through Isadora's monologue over her marriage :

...But Brian wanted to own my soul. He was afraid I'd fly away. So he gave me an ultimatum. Marry me or I'll leave you. And I was scared of losing him, and I wanted to get away from home, and I was graduating from college and didn't know what the hell else to do -- so I married him, (p 193).

...Marrying Bennett sprung me from graduate school....Marrying Bennett also got me away from New York and away from my mother and away from the Graduate English Department at Columbia and away from my ex-husband... I wanted escape. And Bennett was the vehicle for it, (p 57).

Once again, we learn the contradiction between Isadora's fantasy and reality. Jong provides her character no courage to live her own life. Despite the intellegent and sensible brain, Isadora is mere a woman who tends to conceal herself behind marriage. Marriage provides her with an occupation and an excuse not to take the responsibility out of her actions.

Jong has exposed the impossible reason of getting married. A woman is avoiding difficulties by hiding behind an institution called marriage. A woman is not ready to take the failure of life, and she always relies on someone 'stronger' than hers. The easiest way of escaping from uncertain future is becoming a wife.

Isadora is twenty-two when she becomes a veteran of one marriage. Still it does not do her any good. Instead of cultivating her writing and her P.hD, Isadora falls into series of affairs. It seems as if she does not want to be alone. And it is not really surprising if we consider her opinion over a single woman:

Being unmarried in a man's world was such a hassle that anything had to be better. Marriage was better. But not much. ... Though I've no doubt that being single is just as lonely for a man, it doesn't have the added extra wallop of

being downright dangerous, and it doesn't automatically imply poverty and the unquestioned status of a social pariah. (p. 80)

Here, Jong aptly reveals the situation experienced by a single woman. She also describes the awkwardness of staying alone and the consequence of it. She realizes that the world is still dominated by men, and she is fully aware that a woman was taken lower than men, so that she has to be accompanied by man in order to be seen as a complete being. Therefore, Isadora always ends up wanting men. She felt secure if she had a mate.

On the other hand, Jong characterizes Isadora as a bright and sensitive woman. She has talent, brain, and she tries hard to become an artist. But, she also has "hunger" for male's body that needed to be appeased immediately. These things can not be satisfied merely by marriage. Yet, she needs a husband; to love and to be loved. Due to this contradiction, Isadora always seeks for a man who is able to support her and help her to grow up. Unfortunately she never succeeds in finding this particular man.

Isadora needs a husband, but she is also wants to fulfill her desire as a woman. In one side Isadora does not want to deceive her husband. She tries to be loyal to him, she even believes that fucking phantoms is a kind of adultery. Yet, her husband can not satisfy her longing of romantic situations. Therefore, Isadora is swunged from her

own desire to be annihilated by love, to be swept off her feet, to be filled up by a giant prick spouting sperm, soapsuds, silks and satin, and also money against her need of a loyal friend, a husband that provides her with security and protection.

Earlier it has been mentioned that the concept of a real woman is a total commitment to the relationship. This concept leads Isadora to a very complicated situation. She loves her husband, yet she loses some of her desire in the name of their marriage. The first difficult thing Jong presents in the role of a wife is that Isadora feels as a half of something. After so many years holding back her longings, she begins doubting her existence as she puts them into words:

...to discover, in short, whether you were still whole after so many years of being half of something (like the back two legs of a horse outfit on the vaudeville stage). (p. 10)

Isadora gets used to consult all her ideas or plans to other people. She loses her spontaneous acts. In addition, she is dependent to psychiatrists to solve her problems. She merges to the term 'us', Isadora and her husband. In short, Isadora does not have a chance to listen to her own consciousness and do her own will. Only in several occasions does she realize the presence of her own thought.

Here, we can easily view that Jong plainly showing the dependence of a wife toward her husband. This kind of dependence is rarely noticed, but it cripples women. She also expresses the incompatible position between a writer and a woman through Isadora's feeling toward her freedom to write in a very tragic way :

"Everything. I'm very dependent. I fall apart regularly. I go into horrible depressions and hardly come up for air. Besides, no man wants to be stuck with a lady writer. They're liabilities. They daydream when they're supposed to be cooking. They worry about books instead of babies. They forget to clean the house...."

Here, Jong aptly describes the role of a lady writer as a lousy housewife. She explains the regret and dissatisfaction of a writer for she is unable to do everyday chores. The significant thing is the guilty feeling for neglecting wife's duty. Isadora thinks that she deserves to be left alone. She does not take pride in her writing, but she regrets her failure as a wife. Therefore she is very grateful to her later husband, Bennett who has patiently treated her as a devotee wife.

Jong elaborates Isadora's feeling that she owns something to her husband because of his understanding. She must return it with her total self-devotion. She describes Isadora's servility as saccharinely sweet; the whole package of lies that passes in the world of femininity, (p. 127). The traditional role of a good wife is described in cynical

way. Yet, Jong realizes its existence and does not deny it.

Being a very dependent wife, Isadora always waits for Bennett's assurance to decide anything. She can not do anything without his help. Eventhough she gets her M.A. she does not believe in her own thought. Despite her ability to write; she has won many awards in college, however she has no faith in it. Thus, Isadora gives negative value to her own self. She has to be assisted by her husband to achieve things. This situations continue until she is unable to make her own decision.

In conclusion, Isadora is an illustration of a dependent wife. She never lives independently. She relies on her husbands, and parents to solve her problem. She never makes a crucial decision that might affect her life. Yet, she tries to be able to live her own life. Jong expresses the disgust and guilty feelings over a woman who can not make a good wife. But, she is unable to live her own life as well.

IV.2 ISADORA AS A LOVER

We have already learn about Isadora's dilemmas in accordance to her position as a wife. It is obvious that she can not resist to live alone. She always seeks a protector, in form of husband or anything else. Therefore the analysis is also directed into her affairs in order to discover her

dependency and dilemmas that prevent her from becoming a whole human being.

Isadora is a very attractive woman. Eversince she reaches her puberty, she starts looking for her idealized man. She imagines her man as a perfect gentleman whose mind and body are equally fuckable. A handsome and desirable man with an appreciation on music and literature. Unfortunately she can not find her dreamboat man. Worse thing is that she falls in love with men who were different from her criteria.

...I meet a guy any other self-respecting women would automatically run miles from, and I manage to find something endearing about all his questionable characteristics, something rivetingly attractive about his manias, (p 183)

Being a beautiful woman, Isadora keeps her fear over sex since her teenager. She believes that she will become an artist, yet she can not prevent her sexual demand. She realizes that sex has a tremendous power over her. The energy, the excitement, the power to make her feel totally crazy. She feels that sex is the real pandora's box ; a myth that reflects dim view of the female sex. She believes that sex is able to drift her away from her destination, being an artist.

Therefore, the first dilemma she meets when she is aware of her desire is how to make peace between the raging hunger in her cunt and the hunger in her head,(p. 154). Jong views Isadora as being trapped into the negative value of her

gender. She can not deny her gender but, in a way, she admits it as an obstacle to achieve independence. As a result, Isadora tries not to have babies a symbol of woman's function.

It is obvious that Isadora's concept of sex is that the whole burden of the onus and stigma attached to sex are the fault of the female alone. She believes that sex which is known to be unclean, sinful and debilitating, pertains to female, in this case Isadora herself. She is much influenced by patriarchal tradition of sexual attitude which reflects that female is the cause of human suffering, knowledge and sin, (Perspective of the 70's, 1971 ; 331)

Thus, Isadora takes herself lower than men and she feels that she is the cause of all damages. She is longing for knowledge, but she is afraid that her brightness may threat off men. As a result, she hates her own gender and herself.

Isadora runs after men. She does not hesistate to pursue the man she desired. Besides, she gets horny whenever she meets an attractive man. It seems that Erica illustrates Isadora as a kind of bad girl who takes advantages from her beauty. The difference is that Isadora does not seek a mere sexual satisfaction, but rather as an emotional security. It is also one reaction of Isadora's dilemma over relationship with men. Jong elaborates her confusion about this matter through a monologue :

...Pia and I were "free women" (a phrase which means nothing without quotes). Pia was a painter. I was a writer. We had more in our lives than just men; ...Then why did our lives seem to come down to a long succession of sad song about men? Why did our lives seem to reduce themselves to manhunts? Where were the women who were really free, who didn't spend their lives bouncing from man to man, who felt complete with or without a man?... Almost all the women we admired most were spinsters or suicides. Was *that* where it all led? (p 100)

Obviously, Isadora reject the idea of leaning over men. She realizes that she has something more than men can do. Still, she searches for a man who may stand beside her. It shows that a woman is not complete unless she has someone to share her life with. This situation is rarely coming to women's attention. The dependency to men is considered natural. It is taken as part of women's nature, and women get used to ask for men's help. Wpmen have raised their dependency into an unhealthy degree.

One of the result of this dependency is that Isadora always plays a good lover. Deep down inside she believes that man's ego was fragile, so she has to take care of him. She admits that she has been a social worker on a couple of occasions in bed. She expects her patience to be rewarded by her lover. She believes that if she does not express her dissapointment, her lover will consider her as a good woman. She expresses her duty to please man :

I thought for a while. What was I doing? I just assumed that you had to act that way with men. If you didn't, they'd fall apart, or go crazy. I didn't want to drive another man crazy. (p. 122)

The quotation above gives an explanation of Isadora's attitude toward men. Jong reveals the tendency to servitude and self-effacing of a woman toward men. Isadora tries hard to give them satisfaction despite her own disappointment. Besides, she understands that basically men are afraid of women. Therefore she tries to eliminate the impression of an angry woman by turning herself into anything in order to please men. In this example, Jong shows that a liberated woman is still needs men's approval and she is not free to express her true feelings. The lies and self retreat, thus, prevent a woman from becoming a whole being.

Thus, Isadora keeps losing herself in order to maintain her relationship with men. She does it in order to gain safety and satisfaction in life through unobtrusiveness and dependency. This is a thing that is quite different from her own intention, her wish to be a whole human. Even, Isadora illustrates herself as a boat that always has to have a port of call. She always needs men. Without one, she feels lost as a dog without a master; rootless, faceless, undefined, (p 80).

Obviously Jong captures Isadora's dilemma in maintaining her relationship with men. In one side, she wants to live freely and cultivates her talents so that she might become an independent being. While in the other side she also longs for men's companionship that caused her retreat to total

dependence.

Futhermore, Isadora always compares her lovers to her father and grandfather. She confesses that she has an Electra problem for she always falls in love with anyone resembles her father. She is influenced by two men in her life; "one diffident and mild and almost indifferent and one so fiery and restless that he uses up all her oxygen," (p. 226). And she keeps looking for a man who is a combination of those two characters. Thus, Isadora is somehow seeking a man who can protect her as her father does. She always looks for good Daddy who can take all the responsibility of her life.

On the other hand, Isadora does not exactly approve to her affairs. She feels guilty everytime she takes pleasure over her romances. She has experienced lots of sexual intercourse with many guys, and she is not knowing how to say no. Yet, she thinks that it is not appropriate to have so much fun; and therefore, she decides to get married.

Here, the paradox between the desire and the need is obvious. Jong describes the confusion over Isadora's own will through her psychoanalyst comment, "You are puritan... You do what you like but you feel so guilty that you do not enjoy it. What actually, is the point?" (p 169). Once again the inconvenience and awkwardness of Isadora as a woman to enjoy life is caused by her own limitation and hidden passion

to pass on the responsibility of her action.

Actually, Isadora uses men as an escape from her family who tries to make her settle down. She does not want to become a housewife and having lots of babies, as her mother and sisters did, but she fears to life alone. She is looking for some back up from men and she expects some protection from them. As a result, she can not develop her writing ability and ends up fulfilling men's demands. Yet, the dissapointmet over her failing relationship with men drags her back to her family.

Here, we see that Isadora does not try to live her own life. She relies on someone else's effort to help her out of trouble. She finds safety and security in her family, but they ask her to give up her writing and delivers some babies. Those demands and despise over her writing makes her flee to men's arms. She seeks men's protection as well as appeases her hunger over their bodies and pricks. Then, she finds out that she can not stand them, she returns to her family once more. It is obvious that Isadora never tries to stand over her own feet. She keeps falling from men's arms to her family's chaotic opinion.

Isadora last affair is with Adrian. Isadora hopes that he is her dreamboat. In some sense, Adrian can fulfill her demands, but he is not a literate man. Somehow Adrian teaches her to get to know herself. To be true to her own

desire and take out her fake facade. Through Adrian, Isadora learns about her inner strenght and her life. He is also giving way to her to acknowledge her fears and hidden problems. He encourages Isadora to believe in her writing capability, to be able to endure loneliness. Thus, he forces her to experience the fear and take care of herself.

Once again, Jong describes Isadora's tendency to lean on someone else's shoulder. She needs men to hide her fear over loneliness. She avoids her own self and expect someone else to pull her away from troubles. Isadora can not live without men, but she can not cultivate her independency because of men's presence in her life. Therefore, she can not face her dilemma, and make any choices.

IV.3 ISADORA AS AN INDIVIDU

So far we have learn about Isadora's dilemmas that relates her to others. We knows that Isadora dares not to endure the world by herself. In this part, we will look into the root of her dilemmas in becoming an independent person. The analysis is directed into her childhood that influenced her way of living, as well as prevented her of becoming an independent being.

Isadora's life always ties up to other people. She is not able to decide her own need. As for her childhood she is patronized by her mother. Being a very talented child,

Isadora is directed by her mother in cultivating her skills. She is programmed to learn about art and painting by her mother.

Therefore, she is not sure whether she really wants to be an artist or be her mother's imitation. Her confusion resulted in an endless question; "And why does she make me feel that I am nothing but a blurred carbon copy of her? That I have never had a single thought of my own? That I have no freedom, no independence, no identity at all?" (p 153). It is the seed of doubt and uncertainty over Isadora's talent and quality.

Obviously, Isadora feels that she is not herself ever since she is a child. She is not accustomed to make her own decisions. She awaits for someone else to direct her toward some goals. This makes her cripple, unable to analyse her own need and accomplish it. She is always haunted by doubt and contradictions. She is not sure of her every move. Eventhough she declares herself as a feminist, she can not tell her exact destination in life.

In addition, Isadora is also accused as a culprit who ruins her mother's career as a talented painter. She keeps remembering her mother's curse and learns it by heart. As a result, Isadora accepts the idea and carries a guilty feeling on her shoulder. It affects Isadora's way of thinking as an artist. She feels that her gender prevents her in achieving

her ambition, and she tries hard not to end up being a frustrated artist like her mother. This situation also leads Isadora to hate her own gender so that she tries to deny it.

First lesson Isadora takes from her mother is never become an ordinary people. Despite her effort to reject those idea, Isadora used to think that she has to be an extraordinary woman. In fact, she tries to write and refuses to live as an ordinary housewife. She always wants to be the greatest in every aspect of life.

One time her boyfriend asks her whether she wants to be a secretary, she despises that idea and considers herself as a feminist. Still, she carries out her doubt within her declaration. She does not believe in men. She feels that she can reach her greatness through art if she does not interfere with men. Yet, she always ends up wanting them. Jong plainly showing the dilemma of a woman who tries to be able to determine her own life :

I had been a feminist all my life..., but the big problem was how to make your feminism jibe with your unappeased hunger for male bodies. It wasn't easy. Besides, the older you got, the clearer it became that men were basiccally terrified of women... All history's greatest issues paled by comparison with these two quintessential objects: the eternal woman and the eternal limp prick. (p 89)

Therefore, Isadora always caught up in the middle of contradictions. She often stumbles into many dilemmas. She is a feminist, but she believes that good woman should not

become a feminist. In addition, she fails to balance her own desires. She knows that if a woman acts as if she is valuable and desirable, men found her valuable and desirable. While servile women get walked on and women who act like queens get treated that way, (p 127). The funny thing is that Isadora can not help being servile to men since she feels terrified of losing them and being left alone.

Jong elaborates the opinion that women's destiny depends on herself. Men will come to respect a woman if she regards herself. Yet, she also plainly describes women's reliance to men, so that they are willing to surrender their soul to them.

As for Isadora's role as a writer, Jong illustrates the inadequate position between fear of success and failure through Isadora's restlessness and the inferiority over her gender. Actually, Isadora has no courage to send her work to any magazine. She does not put faith in her writing. She is convinced that nothing she writes is good enough to send anywhere. She admits that the work in quarterlies she subscribed is often not good, but still she is sure her own thought must be much, much worse. She takes her knowledge, as the subject of her writing, as 'trivial' and 'feminine' while the subjects she knows nothing of are 'profound' and 'masculine'. This is also an evident showing Isadora's lack of self-confidence. She looks up to male writers and tries

to imitate them.

This kind of feeling has mentioned earlier. Jong reveals that the world of writing is dominated by men. And any women come to it will be discouraged, and suffer an inferiority. Eventhough women may create new writing due to their characteristic. Isadora aptly describes the difficulty of becoming a writer :

.. and the third was published. then a whole new set of problems began. I had to learn to cope with my own fear of success for one thing and that was almost harder to live with than the fear of failure. (p 118)

Actually, Isadora uses her writing as one escapade. She has already learned that reading or writing is a bulletproof shield, an asbestos wall, a cloak of invisibility from the real and chaotic world. When she is ignored by Bennet, she starts writing to keep herself alive. She writes to make herself anew, to make a new life for herself by writing. Thus, her writing is her compensation over her husband's allienation.

In addition, Isadora is mocked by her family, especially her mother and her sisters because of her work. They tries hard to stop her from writing and encourages her to have babies. Isadora elaborates the different attitudes she received over her first book :

Why did my sisters and my mother all seem to be in a conspiracy to mock my accomplishments and make me feel they were liabilities? ...And read-

ers had sent me letters and called me... to tell me that the book mattered, that it was brave and honest, that I was brave and honest. Brave!...But to my family I was a failure because I had no children. It was absurd...Something in me said: "*Oh but remember, I have no children.*" (p 46)

Once again, it is a retreat and guilty feeling of Isadora over her own hard work. Despite of being proud of her book's success, she feels sorry not to have children and satisfy her family's demand. Isadora can not balance her own ambition and social pressure over women, since she does not believe in herself.

Actually Isadora loves children. She believes that women should have babies. Yet, she is not sure whether she can make a good mother or not. Still she has a vision of a perfect little girl she may raise up. Isadora describes her imaginary daughter that reflects her own ideal figure :

Really, I thought, sometimes I *would* like to have a child. A very wise and witty little girl who'd grow up to be the woman I could never be. A very independent little girl with no scars on the brain or the psyche. With no toadying servility and no ingratiating seductiveness. A little girl who what she meant and meant what she said. A little girl who was neither bitchy nor mealy-mouthed because she didn't hate her mother or herself. (p 46)

Those characteristic she mentioned above are things Isadora lacked of. She often questions the definition of woman. She despises the idea of being an ordinary housewife or seething resentment and giving lectures on the joys of childbearing. She is still swunged between the unconscious

intention of becoming a good woman and her determination of being an artist. Therefore, she does not want her girl to experience her confusions.

Isadora begins to see her thirty year life as a routine pattern when she encounters Adrian. She realizes that she has lived a cautious good-girl rules all along -the good student, the dutiful daughter, the guilty faithful wife who committed adultery only in her own head. And she never follows her own feelings nor taking any risks. Yet, when she is madly falls in love with Adrian she decides to follow her heart and chase the man. This decision is also a chance for her to face the fear and risk of life, the note of Isadora's independency.

Isadora's journey with Adrian has influenced her much. Beside having romantic journey, Isadora also experiences the arduous journey from childhood, replete with the fantasies and dreams of youth and the search for the "wrong things in love", the borrowed wings which "never stayed on when I needed them", leads ultimately on the conclusion "I really needed to grow my own," (p 300). Isadora has been taught to reveal her true feelings, endure her existence, survive her own life and become a mother to herself.

Isadora is described as being reeled between extremes. She always wants to be a liberated woman but she also admits that in a very difficult situation, she becomes an

unliberated woman, "My natural impulse is to toady. All my high-falutin' rebelliousness is only a reaction to my deep-down servility," (p 177-178). Here, Jong reveals the very core of the dilemmas of Isadora Wing that is the underlying dependency.

Leaving Bennet is Isadora's first individual act, aside of Adrian's pressure. Then she is devoting herself to Adrian. Yet, Isadora true moment of independence, to face the world by herself, is began in a strange motel in which Adrian leaves her.

Isadora describes the terrifying experience of being alone, "like teetering on the edge of the canyon and hoping you'd learn to fly before you hit bottom, (p 271). But, it turns out just fine. She can cope the loneliness and fear. In this point, she realizes that she is able to live by herself. "Perhaps this is what Adrian meant ... Learning how to survive your own life. Learning how to endure your own existence. Learning how to mother yourself. Not always turning to an analyst, a lover, a husband, a parents," (p 252).

Then she reevaluates her four years of married life with Bennett, "I'm going to figure out how I got here ... And where the hell was I going next?, (p287). Contemplating that question further, Isadora realizes that running away from Bennett is the first step in reclaiming what she has

surrendered long ago - to her parents, to Brian, to Bennett, and only recently to Adrian - namely her soul. She becomes a new woman who has owned her soul once more, and spring free from the shadow of independency and self-doubt.

Erica illustrates Isadora's enlightenment in repetitive style :

"Isadora, Isadora, Isadora, Isadora...Isadora White Stollerman Wing ... Isadora Zelda White Stollerman Wing ... B.A., M.A., Phi Beta Kappa. Isadora Wing, promising younger poet. Isadora Wing, feminist and would-be liberated woman. Isadora Wing, clown, crybaby, fool. Isadora Wing, wit, scholar, ex-wife of Jesus Christ. Isadora Wing, with her fear of flying. Isadora Wing, slightly overweight sexpot, with a bad case of astigmatism of the mind's eye. Isadora Wing, with her unfillable cunt and holes in her head and her heart. Isadora Wing, of the hunger-thump. Isadora Wing whose mother wanted her to fly. Isadora Wing whose mother grounded her. Isadora Wing, professional patient, seeker of saviors, sensuality, certainty. Isadora Wing, fighter of windmills, professional mourner, failed adventur-ess...." (p 252)

Eversince that time, Isadora is not haunted by her doubt and guilt any longer. She can accept her gender as a woman and take good care of it. Furthermore, she starts believing in her own actions; she regards herself as a whole human being with work that is worthwhile to do. Isadora Wing comes of age.

Jong presents Isadora, at last, as a woman who understands her own limit and her capability. So that she is ready to face the world and does not hesitate to make choices over her life.

