The Body and the Reproduction of Femininity

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Reconstructing Feminist Discourse on the Body

The body—what we eat, how we dress, the daily rituals through which we attend to the body—is a medium of culture. The body, as anthropologist Mary Douglas has argued, is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body. The body may also operate as a metaphor for culture. From quarters as diverse as Plato and Hobbes to French feminist Luce Irigaray, an imagination of body morphology has provided a blueprint for diagnosis and/or vision of social and political life.

The body is not only a text of culture. It is also, as anthropologist Pierre Bourdieu and philosopher Michel Foucault (among others) have argued, a practical, direct locus of social control. Banally, through table manners and toilet habits, through seemingly trivial routines, rules, and practices, culture is "made body," as Bourdieu puts it—converted into automatic, habitual activity. As such it is put "beyond the grasp of consciousness . . . [untouchable] by voluntary, deliberate transformations." Our conscious politics, social commitments, stirrings for change may be undermined and betrayed by the life of our bodies—not the craving, instinctual body imagined by Plato, Augustine, and Freud, but what Foucault calls the "docile body," regulated by the norms of cultural life.

Throughout his later "genealogical" works (Discipline and Punish, The History of Sexuality), Foucault constantly reminds us of the primacy of practice over belief. Not chiefly through ideology, but through the organization and regulation of the time, space, and movements of our daily lives, our bodies are trained, shaped, and impressed with the stamp of prevailing historical forms of selfhood, desire, masculinity, femininity. Such an emphasis casts a dark and disquieting shadow across the contemporary scene. For women, as study after study shows, are spending more time on the management and discipline of our bodies than we have in a long, long time. In a decade marked by a reopening of the public arena to women, the intensification of such regimens appears divergent and subverting. Through the pursuit of an ever-changing, homogenizing, elusive ideal of femininity—a pursuit without a terminus, requiring that women constantly attend to minute and often whimsical changes in fashion—female bodies become docile bodies—bodies whose forces and energies are habituated to external regulation, subjection, transformation, "improvement." Through the exacting and normalizing disciplines of diet, makeup, and dress—central organizing principles of time and space in the day of many women—we are rendered less socially oriented and more centripetally focused on self-modification. Through these disciplines, we continue to memorize on our bodies the feel and conviction of lack, of insufficiency, of never being good enough. At the farthest extremes, the practices of femininity may lead us to utter demoralization, debilitation, and death.

Viewed historically, the discipline and normalization of the female body—perhaps the only gender oppression that exercises itself, although to different degrees and in different forms, across age, race, class, and sexual orientation—has to be acknowledged as an amazingly durable and flexible strategy of social control. In our own era, it is difficult to avoid the recognition that the contemporary preoccupation with appearance, which still affects women far more powerfully than men, even in our narcissistic and
visually oriented culture, may function as a backlash phenomenon, reasserting existing gender configurations against any attempts to shift or transform power relations. Surely we are in the throes of this backlash today. In newspapers and magazines we daily encounter stories that promote traditional gender relations and prey on anxieties about change: stories about latchkey children, abuse in day-care centers, the "new woman's" troubles with men, her lack of marriageability, and so on. A dominant visual theme in teen age magazines involves women hiding in the shadows of men, seeking solace in their arms, willingly contracting the space they occupy. The last, of course, also describes our contemporary aesthetic ideal for women, an ideal whose obsessive pursuit has become the central torment of many women's lives. In such an era we desperately need an effective political discourse about the female body, a discourse adequate to an analysis of the insidious, and often paradoxical, pathways of modern social control.

Developing such a discourse requires reconstructing the feminist paradigm of the late 1960s and early 1970s, with its political categories of oppressors and oppressed, villains and victims. Here I believe that a feminist appropriation of some of Foucault's later concepts can prove useful. Following Foucault, we must first abandon the idea of power as something possessed by one group and leveled against another; we must instead think of the network of practices, institutions, and technologies that sustain positions of dominance and subordination in a particular domain.

Second, we need an analytics adequate to describe a power whose central mechanisms are not repressive, but constitutive: "a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them." Particularly in the realm of femininity, where so much depends on the seemingly willing acceptance of various norms and practices, we need an analysis of power "from below," as Foucault puts it; for example, of the mechanisms that shape and proliferate—rather than repress—desire, generate and focus our energies, construct our conceptions of normality and deviance.

And, third, we need a discourse that will enable us to account for the subversion of potential rebellion, a discourse that, while insisting on the necessity of objective analysis of power relations, social hierarchy, political backlash, and so forth, will nonetheless allow us to confront the mechanisms by which the subject at times becomes enmeshed in collusion with forces that sustain her own oppression.

This essay will not attempt to produce a general theory along these lines. Rather, my focus will be the analysis of one particular arena where the interplay of these dynamics is striking and perhaps exemplary. It is a limited and unusual arena, that of a group of gender-related and historically localized disorders: hysteria, agoraphobia, and anorexia nervosa. I recognize that these disorders have also historically been class- and race-biased, largely (although not exclusively) occurring among white middle- and upper-middle-class women. Nonetheless, anorexia, hysteria, and agoraphobia may provide a paradigm of one way in which potential resistance is not merely undercut but utilized in the maintenance and reproduction of existing power relations.

The central mechanism I will describe involves a transformation (or, if you wish, duality) of meaning, through which conditions that are objectively (and, on one level, experientially) constraining, enslaving, and even murderous, come to be experienced as liberating, transforming, and life-giving. I offer this analysis, although limited to a specific domain, as an example of how various contemporary critical discourses may be joined to yield an understanding of the subtle and often unwitting role played by our bodies in the symbolization and reproduction of gender.

The Body as a Text of Femininity

The continuum between female disorder and "normal" feminine practice is sharply revealed through a close reading of those disorders to which women have been particularly vulnerable. These, of course, have varied historically: neurasthenia and hysteria in the second half of the nineteenth century; agoraphobia and, most dramatically, anorexia nervosa and bulimia in the second half of the twentieth century. This is not to say that anorectics did not exist in the nineteenth century—many cases were described, usually in the context of diagnoses of hysteria—or that women no longer suffer from classical hysterical symptoms in the twentieth century. But the taking up of eating disorders on a mass scale is as unique to the culture of the 1980s as the epidemic of hysteria was to the Victorian era.

The symptomatology of these disorders reveals itself as tactuality. Loss of mobility, loss of voice, inability to leave the home, feeding others while starving oneself, taking up space, and whittling down the space one's body takes up—all have symbolic meaning, all have political meaning under the varying rules governing the historical construction of gender. Working within this framework, we see that whether we look at hysteria, agoraphobia, or anorexia, we find the body of the sufferer deeply inscribed with an ideological construction of femininity emblematic of the period in question. The construction, of
course, is always homogenizing and normalizing, erasing racial, class, and other differences and insisting that all women aspire to a coercive, standardized ideal. Strikingly, in these disorders the construction of femininity is written in disturbingly concrete, hyperbolic terms: exaggerated, extremely literal, at times virtually caricatured presentations of the ruling feminine mystique. The bodies of disordered women in this way offer themselves as an aggressively graphic text for the interpreter—a text that insists, actually demands, that it be read as a cultural statement, a statement about gender.

Both nineteenth-century male physicians and twentieth-century feminist critics have seen, in the symptoms of neurasthenia and hysteria (syndromes that became increasingly differentia ted as the century wore on), an exaggeration of stereotypically feminine traits. The nineteenth-century "lady" was idealized in terms of delicacy and dreaminess, sexual passivity, and a charmingly labile and capricious emotionality. Such notions were formalized and scientized in the work of male theorists from Acton and Krafft-Ebing to Freud, who described "normal," mature femininity in such terms.

In this context, the dissociations, the drifting and fogging of perception, the nervous tremors and faints, the anesthesias, and the extreme mutability of symptomatology associated with nineteenth-century female disorders can be seen as concrete presentations of the feminine mystique of the period, produced according to rules that governed the prevailing construction of femininity. Doctors described what came to be known as the hysterical personality as "impressionable, suggestible, and narcissistic; highly labile, their moods changing suddenly, dramatically, and seemingly for inconsequential reasons... egocentric in the extreme... essentially asexual and not uncommonly frigid"—all characteristics normative of femininity in this era. As Elaine Showalter points out, the term "hysterical" itself became almost interchangeable with the term "feminine" in the literature of the period.

The hysterical's embodiment of the feminine mystique of her era, however, seems subtle and ineffable compared to the ingenious literalism of agoraphobia and anorexia. In the context of our culture this literalism makes sense. With the advent of movies and television, the rules for femininity have come to be culturally transmitted more and more through standardized visual images. As a result, femininity itself has come to be largely a matter of constructing, in the manner described by Erving Goffman, the appropriate surface presentation of the self. We are no longer given verbal descriptions or exemplars of what a lady is or of what femininity consists. Rather, we learn the rules directly through bodily discourse: through images that tell us what clothes, body shape, facial expression, movements, and behavior are required.

In agoraphobia and, even more dramatically, in anorexia, the disorder presents itself as a virtual, though tragic, parody of twentieth-century constructions of femininity. The 1950s and early 1960s, when agoraphobia first began to escalate among women, was a period of reassertion of domesticity and dependency as the feminine ideal. "Career woman" became a dirty word, much more so than it had been during the war, when the economy depended on women's willingness to do "men's work." The reigning ideology of femininity, so well described by Betty Friedan and perfectly captured in the movies and television shows of the era, was childlike, nonassertive, helpless without a man, "content in a world of bedroom and kitchen, sex, babies and home." The housebound agoraphobic lives this construction of femininity literally. "You want me in this home? You'll have me in this home—with a vengeance!" The point, upon which many therapists have commented, does not need belaboring. Agoraphobia, as I. G. Fodor has put it, seems "the logical—albeit extreme—extension of the cultural sex-role stereotype for women" in this era. The emaciated body of the anorectic, of course, immediately presents itself as a caricature of the contemporary ideal of slenderness for women, an ideal that, despite the game resistance of racial and ethnic difference, has become the norm for women today. But slenderness is only the tip of the iceberg, for slenderness itself requires interpretation. "C'est le sens qui fait vendre," said Berthes, speaking of clothing styles—it is meaning that makes the sale. So, too, it is meaning that makes the body admirable. To the degree that anorexia may be said to be "about" slenderness, it is about slenderness as a centroid of contemporary and historical meaning, not as an empty fashion ideal. As such, the interpretation of slenderness yields multiple readings, some related to gender, some not. For the purposes of this essay I will offer an abbreviated, gender-focused reading. But I must stress that this reading illuminates only partially, and that many other currents not discussed here—economic, psychosocial, and historical, as well as ethnic and class dimensions—figure prominently.

We begin with the painfully literal inscription, on the anorectic's body, of the rules governing the construction of contemporary femininity. That construction is a double bind that legisitates contradictory ideals and directives. On the one hand, our culture still widely advertises domestic conceptions of femininity, the ideological moorings for a rigorously dualistic sexual division of labor that casts woman as chief emotional and physical nurturer. The rules for this construction of femininity (and I speak here in a language both symbolic and literal) require that women learn to feed others, not the self, and...
to construe any desires for self-nurturance and self-feeding as greedy and excessive. Thus, women must develop a totally other-oriented emotional economy. In this economy, the control of female appetite for food is merely the most concrete expression of the general rule governing the construction of femininity: that female hunger—for public power, for independence, for sexual gratification—be contained, and the public space that women be allowed to take up be circumscribed, limited. Women’s magazine fashion spreads dramatically illustrate the degree to which slenderness, set off against the resurgent masculinity and bulk of the current male body-ideal, carries connotations of fragility and lack of power in the face of a decisive male occupation of social space. On the body of the anorexic woman such rules are grimly and deeply etched.

On the other hand, even as young women today continue to be taught traditionally “feminine” virtues, to the degree that the professional arena is open to them they must also learn to embody the “masculine” language and values of that arena—self-control, determination, cool, emotional discipline, mastery, and so on. Female bodies now speak symbolically of this necessity in their slender spare shape and the currently fashionable men’s-wear look. Our bodies, too, as we trudge to the gym every day and fiercely resist both our hungers and our desire to soothe ourselves, are becoming more and more practiced at the “male” virtues of control and self-mastery. The anorectic pursues these virtues with single-minded, unswerving dedication. “Energy, discipline, my own power will keep me going,” says ex-anorectic Aimee Liu, recreating her anorexic days. “I need nothing and no one else. . . . I will be master of my own body, if nothing else, I vow.”

The ideal of slenderness, then, and the diet and exercise regimens that have become inseparable from it offer the illusion of meeting, through the body, the contradictory demands of the contemporary ideology of femininity. Popular images reflect this dual demand. In a single issue of Complete Woman magazine, two articles appear, one on “Feminine Intuition,” the other asking, “Are you the New Macho Woman?” In Vision Quest, the young male hero falls in love with the heroine, as he says, because “she has all the best things I like in girls and all the best things I like in guys,” that is, she’s tough and cool, but warm and alluring. In the enormously popular Aliens, the heroine’s personality has been deliberately constructed, with near-comic book explicitness, to embody traditional nurturing femininity alongside breathtaking macho prowess and control; Sigourney Weaver, the actress who portrays her, has called the character “Rambulina.”

In the pursuit of slenderness and the denial of appetite the traditional construc-

tion of femininity intersects with the new requirement for women to embody the “masculine” values of the public arena. The anorectic, as I have argued, embodies this intersection, this double bind, in a particularly painful and graphic way. I mean “double bind” quite literally here. “Masculinity” and “femininity,” at least since the nineteenth century and arguably before, have been constructed through a process of mutual exclusion. One cannot simply add the historically feminine virtues to the historically masculine ones to yield a New Woman, a New Man, a new ethics, or a new culture. Even on the screen or on television, embodied in created characters like the Aliens heroine, the result is a parody. Unfortunately, in this image-bedecked culture, we find it increasingly difficult to discriminate between parodies and possibilities for the self. Explored as a possibility for the self, the “androgy-nous” ideal ultimately exposes its internal contradiction and becomes a war that tears the subject in two—a war explicitly thematized by many anorectics, as a battle between male and female sides of the self.

Protest and Retreat in the Same Gesture

In hysteria, agoraphobia, and anorexia, then, the woman’s body may be viewed as a surface on which conventional constructions of femininity are exposed starkly to view, through their inscription in extreme or hyperliteral form. They are written, of course, in languages of horrible suffering. It is as though these bodies are speaking to us of the pathology and violence that lurks just around the corner, waiting at the horizon of “normal” femininity. It is no wonder that a steady motif in the feminist literature on female disorder is that of pathology as embodied protest—unconscious, inchoate, and counterproductive protest without an effective language, voice, or politics, but protest nonetheless.

American and French feminists alike have heard the hysterical speaking a language of protest, even or perhaps especially when she was mute. Dianne Hunter interprets Anna O.’s aphasia, which manifested itself in an inability to speak her native German, as a rebellion against the linguistic and cultural rules of the father and a return to the “mother-tongue”; the semiotic babble of infancy, the language of the body. For Hunter, and for a number of other feminists working with Lacanian categories, the return to the semiotic level is both regressive and, as Hunter puts it, an “expressive” communication “addressed to patriarchal thought,” a self-repudiating form of feminine discourse in which the body signifies what social conditions make it impossible
to state linguistically, "The hysterics are accusing; they are pointing," writes Catherine Clément in The Newly Born Woman; they make a "mockery of culture." In the same volume, Hélène Cixous speaks of "those wonderful hysterics, who subjected Freud to so many voluptuous moments too shameful to mention, bombarding his mosaic statue/law of Moses with their carnal, passionate body-words, haunting him with their inaudible thundering denunciations." For Cixous, Dora, who so frustrated Freud, is the "core example of the protesting force in women.

The literature of protest includes functional as well as symbolic approaches. Robert Selz and Karen DeCrow, for example, describe agoraphobia as a "strike against the renunciations usually demanded of women and the expectations of housewifely functions such as shopping, driving the children to school, accompanying their husband to social events. Carroll Smith-Rosenberg presents a similar analysis of hysteria, arguing that by preventing the woman from functioning in the widely role of caretaker of others, of "ministering angel" to husband and children, hysteria "became one way in which conventional women could express—in most cases unconsciously—disatisfaction with one or several aspects of their lives. A number of feminist writers, among whom Susie Orbach is the most articulate and forceful, have interpreted anorexia as a species of unconscious feminist protest. The anorectic is engaged in a "hunger strike," as Orbach calls it, stressing that this is a political discourse, in which the action of food refusal and dramatic transformation of body size "expresses with [the] body what [the anorectic] is unable to tell us with words"—her indictment of a culture that disdains and suppresses female hunger, makes women ashamed of their appetites and needs, and demands that women constantly work on the transformation of their body.

The anorectic, of course, is unaware that she is making a political statement. She may, indeed, be hostile to feminism and any other critical perspectives that she views as disputing her own autonomy and control or questioning the cultural ideals around which her life is organized. Through embodied rather than deliberate demonstration she exposes and indicts those ideals, precisely by pursuing them to the point at which their destructive potential is revealed for all to see.

The same gesture that expresses protest, moreover, can also signal retreat; this, indeed, may be part of the symptom's attraction. Kim Chernin, for example, argues that the debilitating anorexic fixation, by halting or mitigating personal development, assuages this generation's guilt and separation anxiety over the prospect of surpassing our mothers, of living less circumscribed, freer lives. Agoraphobia, too, which often develops shortly after marriage, clearly functions in many cases as a way to cement dependency and attachment in the face of unacceptable stirrings of dissatisfaction and restlessness.

Although we may talk meaningfully of protest, then, I want to emphasize the counterproductive, tragically self-defeating (indeed, self-deconstructing) nature of that protest. Functionally, the symptoms of these disorders isolate, weaken, and undermine the sufferers; at the same time they turn the life of the body into an all-absorbing fetish, beside which all other objects of attention pale into unreality. On the symbolic level, too, the protest collapses into its opposite and proclaims the utter capitulation of the subject to the contracted female world. The muteness of hysterics and their return to the level of pure, primary bodily expressivity have been interpreted, as we have seen, as rejecting the symbolic order of the patriarchy and recovering a lost world of semiotic, maternal value. But at the same time, of course, muteness is the condition of the silent, uncomplaining woman—an ideal of patriarchal culture. Protesting the stifling of the female voice through one's own voicelessness—that is, employing the language of femininity to protest the conditions of the female world—will always involve ambiguities of this sort. Perhaps this is why symptoms crystallized from the language of femininity are so perfectly suited to express the dilemmas of middle-class and upper-middle-class women living in periods poised on the edge of gender change, women who have the social and material resources to carry the traditional construction of femininity to symbolic excess but who also confront the anxieties of new possibilities. The late nineteenth century, the post-World War II period, and the late twentieth century are all periods in which gender becomes an issue to be discussed and in which discourse proliferates about "the Woman Question," "the New Woman," "What Women Want," "What Femininity Is."

Collusion, Resistance, and the Body

The pathologies of female protest function, paradoxically, as if in collusion with the cultural conditions that produce them, reproducing rather than transforming precisely that which is being protested. In this connection, the fact that hysteria and anorexia have peaked during historical periods of cultural backlash against attempts at reorganization and redefinition of male and female roles is significant. Female pathology reveals itself here as an extremely interesting social formation through which one source of poten-
tial for resistance and rebellion is pressed into the service of maintaining the established order.

In our attempt to explain this formation, objective accounts of power relations fall flat. For whatever the objective social conditions are that create a pathology, the symptoms themselves must still be produced (however unconsciously or inadvertently) by the subject. That is, the individual must invest the body with meanings of various sorts. Only by examining this productive process on the part of the subject can we, as Mark Poster has put it, "illuminate the mechanisms of domination in the processes through which meaning is produced in everyday life"; that is, only then can we see how the desires and dreams of the subject become implicated in the matrix of power relations. 10

Here, examining the context in which the anorexic syndrome is produced may be illuminating. Anorexia will erupt, typically, in the course of what begins as a fairly moderate diet regime, undertaken because someone, often the father, has made a casual critical remark. Anorexia begins in, emerges out of, what is, in our time, conventional feminine practice. In the course of that practice, for any number of individual reasons, the practice is pushed a little beyond the parameters of moderate dicting. The young woman discovers what it feels like to crave and want and need and yet, through the exercise of her own will, to triumph over that need. In the process, a new realm of meanings is discovered, a range of values and possibilities that Western culture has traditionally coded as "male" and rarely made available to women: an ethic and aesthetic of self-mastery and self-transcendence, expertise, and power over others through the example of superior will and control. The experience is intoxicating, habit-forming.

At school the anorectic discovers that her steadily shrinking body is admired, not so much as an aesthetic or sexual object, but for the strength of will and self-control it projects. At home she discovers, in the inevitable battles her parents fight to get her to eat, that her actions have enormous power over the lives of those around her. As her body begins to lose its traditional feminine curves, its breasts and hips and rounded stomach, begins to feel and look more like a spare, lanky male body, she begins to feel untouchable, out of reach of hurt, "invulnerable, clean and hard as the bones etched into my silhouette," as one student described it in her journal. She despises, in particular, all those parts of her body that continue to mark her as female. "If only I could eliminate [my breasts]," says Liu, "cut them off if need be." 31 For her, as for many anorectics, the breasts represent a bovine, unconscious, vulnerable side of the self. Liu's body symbolism is thoroughly continuous with dominant cultural associations. Brett Silverstein's studies on the "Possible Causes of the Thin Standard of Bodily Attractiveness for Women" 32 testify empirically to what is obvious from every comedy routine involving a dramatically shapely woman: namely, our cultural association of curvaceousness with incompetence. The anorectic is also quite aware, of course, of the social and sexual vulnerability involved in having a female body; many, in fact, were sexually abused as children.

Through her anorexia, by contrast, she has unexpectedly discovered an entry into the privileged male world, a way to become what is valued in our culture, a way to become safe, to rise above it all—for her, they are the same thing. She has discovered this, paradoxically, by pursuing conventional feminine behavior—in this case, the discipline of perfecting the body as an object—to excess. At this point of excess, the conventionally feminine deconstructs, we might say, into its opposite and opens onto those values our culture has coded as male. No wonder the anorexia is experienced as liberating and that she will fight family, friends, and therapists in an effort to hold onto it—fight them to the death, if need be. The anorectic's experience of power is, of course, deeply and dangerously illusory. To reascape one's body into a male body is not to put on male power and privilege. To feel autonomous and free while harnessing body and soul to an obsessive body-practice is to serve, not transform, a social order that limits female possibilities. And, of course, for the female to become male is only for her to locate herself on the other side of a disfiguring opposition. The new "power look" of female body-building, which encourages women to develop the same hulklike, triangular shape that has been the norm for male body-builders, is no less determined by a hierarchical, dualistic constractor of gender than was the conventionally "feminine" norm that tyrannized female body-builders such as Bev Francis for years.

Although the specific cultural practices and meanings are different, similar mechanisms, I suspect, are at work in hysteria and agoraphobia. In these cases too, the language of femininity, when pushed to excess—when shouted and asserted, when disruptive and demanding—deconstructs into its opposite and makes available to the woman an illusory experience of power previously forbidden to her by virtue of her gender. In the case of nineteenth-century femininity, the forbidden experience may have been the bursting of fetters—particularly moral and emotional fetters. John Conolly, the asylum reformer, recommended institutionalization for women who "want that restraint over the passions without which the female character is lost." 33 Hystericis often infuriated male doctors by their lack of precisely this quality.
S. Weir Mitchell described these patients as "the despair of physicians," whose "despotism, selfishness, and the constitution of nurses and devoted relatives, and in unconscious or half-conscious self-indulgence destroys the comfort of everyone around them." It must have given the Victorian patient some illicit pleasure to be viewed as capable of such disruption of the stiff nineteenth-century household. A similar form of power, I believe, is part of the experience of agoraphobia.

This does not mean that the primary reality of these disorders is not one of pain and entrapment. Anorexia, too, clearly contains a dimension of physical addiction to the biochemical effects of starvation. But whatever the physiology involved, the ways in which the subject understands and thematizes her experience cannot be reduced to a mechanical process. The anorectic’s ability to live with minimal food intake allows her to feel powerful and worthy of admiration in a “world,” as Susie Orbach describes it, “from which at the most profound level [she] feels excluded” and unvalued. The literature on both anorexia and hysteria is strewn with battles of will between the sufferer and those trying to “cure” her; the latter, as Orbach points out, very rarely understand that the psychic values she is fighting for are often more important to the woman than life itself.

Textuality, Praxis, and the 3ody

The “solutions” offered by anorexia, hysteria, and agoraphobia, I have suggested, develop out of the practice of femininity itself, the pursuit of which is still presented as the chief route to acceptance and success for women in our culture. Too aggressively pursued, that practice leads to its own undoing, in one sense. For if femininity is, as Susan Brownmiller has said, at its core a “tradition of imposed limitations,” then an unwillingness to limit oneself, even in the pursuit of femininity, breaks the rules. But, of course, in another sense the rules remain fully in place. The sufferer becomes wedded to an obsessive practice, unable to make any effective change in her life. She remains, as Toril Moi has put it, “gagged and chained to [the] feminine role,” a reproducer of the docile body of femininity.

This tension between the psychological meaning of a disorder, which may enact fantasies of rebellion and embody a language of protest, and the practical life of the disordered body, which may utterly defeat rebellion and subvert protest, may be obscured by too exclusive a focus on the symbolic dimension and insufficient attention to praxis. As we have seen in the case of some Lacanian feminist readings of hysteria, the result of this can be a one-sided interpretation that romanticizes the hysteric’s symbolic subversion of the phallocentric order while confined to her bed. This is not to say that confinement in bed has a transparent, univocal meaning—in powerlessness, debilitation, dependency, and so forth. The “practical” body is no brute biological or material entity. It, too, is a culturally mediated form; its activities are subject to interpretation and description. The shift to the practical dimension is not a turn to biology or nature, but to another “register,” as Foucault puts it, of the cultural body, the register of the “useful body” rather than the “intelligible body.” The distinction can prove useful, I believe, to feminist discourse.

The intelligible body includes our scientific, philosophic, and aesthetic representations of the body—our cultural conceptions of the body, norms of beauty, models of health, and so forth. But the same representations may also be seen as forming a set of practical rules and regulations through which the living body is “trained, shaped, obeys, responds,” becoming, in short, a socially adapted and “useful body.” Consider this particularly clear and appropriate example: the eighteenth-century hourglass figure, emphasizing breasts and hips against a wasp waist, was an intelligible symbolic form, representing a domestic, sexualized ideal of femininity. The sharp cultural contrast between the female and the male form, made possible by the use of corsets and bustles, reflected, in symbolic terms, the dualistic division of social and economic life into clearly defined male and female spheres. At the same time, to achieve the specified look, a particular feminine praxis was required—straitlacing, minimal eating, reduced mobility—rendering the female body unfit to perform activities outside its designated sphere. This, in Foucauldian terms, would be the “useful body” corresponding to the aesthetic norm.

The intelligible body and the useful body are two arenas of the same discourse; they often mirror and support each other, as in the above illustration. Another example can be found in the eighteenth-century philosophic conception of the body as a machine, mirroring an increasingly more automated productive machinery of labor. But the two bodies may also contradict and mock each other. A range of contemporary representations and images, as noted earlier, have coded the transcendence of female appetite and its public display in the slenderness ideal in terms of power, will, mastery, the possibilities of success in the professional arena. These associations are carried visually by the slender superwomen of prime-time television and popular movies and promoted explicitly in advertisements and articles appearing...
functions as a “code” for the suppression of female sexuality, as does the general cultural requirement, exhibited in etiquette and sex manuals of the day, that the well-bred woman eat little and delicately. The same coding is drawn on, Michie argues, in contemporary feminist “inversions” of Victorian values, inversions that celebrate female sexuality and power through images exulting in female eating and female hunger, depicting it explicitly, lustfully, and joyfully.

Despite the fact that Michie’s analysis centers on issues concerning women’s hunger, food, and eating practices, she makes no mention of the grave eating disorders that surfaced in the late nineteenth century and that are ravaging the lives of young women today. The practical arena of women dying, fasting, straitlacing, and so forth is, to a certain extent, implicit in her examination of Victorian gender ideology. But when Michie turns, at the end of her study, to consider contemporary feminist literature celebrating female eating and female hunger, the absence of even a passing glance at how women are actually managing their hungers today leaves her analysis adrift, lacking any concrete social moorings. Michie’s sole focus is on the inevitable failure of feminist literature to escape “phallic representational codes.” But the feminist celebration of the female body did not merely deconstruct on the written page or canvas. Largely located in the feminist counterculture of the 1970s, it has been culturally displaced by a very different contemporary reality. Its celebration of female flesh now presents itself in jarring dissonance with the fact that women, feminists included, are starving themselves to death in our culture.

This is not to deny the benefits of diet, exercise, and other forms of body management. Rather, I view our bodies as a site of struggle, where we must work to keep our daily practices in the service of resistance to gender domination, not in the service of docility and gender normalization. This work requires, I believe, a determinedly skeptical attitude toward the routes of seeming liberation and pleasure offered by our culture. It also demands an awareness of the often contradictory relations between image and practice, between rhetoric and reality. Popular representations, as we have seen, may uncritically employ the rhetoric and symbolism of empowerment, personal freedom, “having it all.” Yet female bodies, pursuing these ideals, may find themselves as distracted, depressed, and physically ill as female bodies in the nineteenth century were made when pursuing a feminine ideal of dependency, domesticity, and delicacy. The recognition and analysis of such contradictions, and of all the other collusions, subversions, and enticements through which culture enjoins the aid of our bodies in the reproduction of gender, require that we restore a concern for female praxis to its formerly central place in feminist politics.
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attenders of spas and diet centers, and subjects of intestinal by-pass and other fat-reduction operations.


6. On the gendered and historical nature of these disorders: the number of female to male hysterics has been estimated at anywhere from 1:1 to 4:1, and as many as 80 percent of all agoraphobics are female (Annette Brodsky and Rachel Hare-Mustin, Women and Psychotherapy [New York: Guilford Press, 1980], pp. 116, 122). Although more cases of male eating disorders have been reported in the late eighties and early nineties, it is estimated that close to 90 percent of all anorectics are female (Paul Garfinkel and David Garner, Anorexia Nervosa: A Multidimensional Perspective [New York: Brunner/Mazel, 1982], pp. 112–13). For a sophisticated account of female psychopathology, with particular attention to nineteenth-century disorders but, unfortunately, little mention of agoraphobia or eating disorders, see Elaine Showalter, The Female Malady: Women, Madness, and English Culture, 1830–1980 (New York: Pantheon, 1985). For a discussion of social and gender issues in agoraphobia, see Robert Seidenberg and Karen DeCrow, Women Who Have House Particulate in Agoraphobia (New York: McGraw-Hill, 1983). On the history of anorexia nervosa, see Joan Jacobs Brunwark, Fasting Girls: The Emergence of Anorexia Nervosa as a Modern Disease (Cambridge: Harvard University Press, 1988).

7. In constructing such a paradigm I do not pretend to do justice to any of these disorders in its individual complexity. My aim is to chart some points of intersection, to describe some similar patterns, as they emerge through a particular reading of the phenomenon—a political reading, if you will.


tion of femininity to be found in Victorian cultures. But it was arguably the single most powerful ideological representation of femininity in that era, affecting women of all classes, including those without the material means to realize the ideal fully. See Helena Michie, *The Flesh Made Word* (New York: Oxford, 1987), for discussions of the control of female appetite and Victorian constructions of femininity.


21. Strikingly, in connection with this, is Catherine Steiner-Adair's 1984 study of high-school women, which reveals a dramatic association between problems with food and body image and emulation of the cool, professionally "together" and gorgeous superwoman. On the basis of a series of interviews, the high schoolers were classified into two groups: one expressed skepticism over the superwoman ideal, the other thoroughly aspired to it. Later administrations of diagnostic tests revealed that 94 percent of the pro-superwoman group fell into the eating-disordered range of the scale. Of the other group, 100 percent fell into the noneating-disordered range. Media images notwithstanding, young women today appear to sense, either consciously or through their bodies, the impossibility of simultaneously meeting the demands of two spheres whose values have been historically defined in utter opposition to each other.


28. Orbach, *Hunger Strike*, p. 102. When we look into the many autobiographies and case studies of hysterics, anorectics, and agoraphobics, we find that these are indeed the sorts of women one might expect to be frustrated by the constraints of a specified female role. Sigmund Freud and Joseph Breuer, in *Studies in Hysteria* (New York: Avon, 1966), and Freud, in the later *Dora: An Analysis of a Case of Hysteria* (New York: Macmillan, 1963), constantly remark on the ambitiousness, independence, intellectual ability, and creative strivings of their patients. We know, moreover, that many women who later became leading social activists and feminists of the nineteenth century were among those who fell ill with hysteria and neurasthenia. It has become a virtual cliché that the typical anorectic is a perfectionist, driven to excel in all areas of her life. Though less prominently, a similar theme runs throughout the literature on agoraphobia.

One must keep in mind that in drawing on case studies, one is relying on the perceptions of other acculturated individuals. One suspects, for example, that the popular portrait of the anorectic as a relentless overachiever may be colored by the lingering or perhaps resentful Victorianism of our culture's attitudes toward ambitious women. One does not escape this hermeneutic problem by turning to autobiography. But in autobiography one is at least dealing with social constructions and attitudes that animate the subject's own psychic reality. In this regard the autobiographical literature on anorexia, drawn on in a variety of places in this volume, is strikingly full of anxiety about the domestic world and other themes that suggest deep rebellion against traditional notions of femininity.


34. Smith-Rosenberg, *Disorderly Conduct*, p. 207.


40. A focus on the politics of sexualization and objectification remains central to the antipornography movement (e.g., in the work of Andrea Dworkin, Catherine MacKinnon). Feminists exploring the politics of appearance include Sandra Bartky, Susan Brownmiller, Wendy Chakiris, Kim Cherain, and Susie Orbach. And a developing feminist interest in the work of Michel Foucault has begun to produce a poststructuralist feminism oriented toward practice; see, for example, Irene Diamond and Lee Quinby, *Feminism and Foucault: Reflections on Resistance* (Boston: Northeastern University Press, 1988).

