Literary creation and schizophrenic disorder: interconnections through the life of Virginia Woolf

Inmaculada Torres Aguilar
English Philology Graduate
Antonio Hernández Fernández
Doctor of Pedagogy
Universidad de Jaén- España.

Abstract:

This article shows the existing interconnections between literature and psychotic behaviour, more specifically schizophrenia: the aspects in common are generally related to reality evasion, opposition to rules and creativity. Nevertheless, we do not expect to describe literature like something irrational such as the behaviour of a psychotic patient; just to wonder the limits of the definition of rationality in contrast with irrationality. Maybe, not only the intimate relationship between these two concepts (which may not have a clear dividing line) may be explained, but also the fact that one element could be “fed” in some way by the other, and vice versa. We hope to cause reflections about non-written laws of human behaviour and their nature.

Key words: literary, schizophrenic, disorder, education, especial education.


Virginia Woolf (1882-1941) is a very important literary figure concerning the characteristic features of the English Modernism (1890-1930): her works break away from Realism in favour of fiction and a psychological approach to characters, rejecting then the oppressive values of Victorian Era (1837-1901). She represents a landmark within English literature, and as a woman she represents the titanic fight among wishes, dreams, expectations and the search for her own being and feelings inside her naturally depressive soul. Nevertheless, the main reason to have chosen her figure as flag throughout this article is not her successful professional life, but her tragic personal life. This great writer committed suicide thinking that she was a failure…

Since she was a child, her life is marked by suffering. Adeline Virginia Stephen is the daughter of Sir Leslie Stephen (1832-1904), a significant literary critic, and Julia Jackson Duckworth (1846-1895), member of a family of editors. Suffering from rheumatic fever and what it is nowadays known as bipolar disorder of personality, she cannot go to school and she is educated by tutors at home in Hyde Park Gate, usually visited by artists. Virginia had three brothers and three stepbrothers, who constantly told her that she was “completely nuts” due to her unstable and capricious temperament. When she was thirteen years old, she loses her mother, falling in a depression. In that moment, her stepbrother George Herbert Duckworth (1868-1934) takes charge of the family, because the father suffers from cancer. From then on, Virginia must put up with the sexual obsession that her stepbrother feels about her, even a possible rape which marks her during the rest of her life, developing in this way an excessive distrust of men, a romantic bent to women and usual nervous breakdowns.

Failure and lack of understanding in her marriage with Leonard Woolf (1880-1969), together with the enormous ups and downs of her mental disorder (dragged on since she was a child) and the huge anxiety which the centre of her wishes (writing) caused her ended up leading Virginia to the last attempt suicide on March 28th 1941, which sinks her in the Ouse river, in front of her rural house at Rodmell, with the pockets of her coat full of stones.
Moreover, a better comprehension of this literary figure cannot be reached until the main symptoms of the two specific diseases which Virginia suffered from are also known: on the one hand, rheumatic fever is an illness caused by a virus which systematically affects articulations and heart\(^1\). Resting in bed is, then, essential, especially in childhood (as in the case of Virginia). There exists also a rare type of brain rheumatism which causes intense cephalalgia and delusions, and we do not know if Virginia really suffered from that, but maybe we can establish certain parallelism between these delusions characteristic of brain rheumatism and their (possible) evolution to bipolar disorder of personality with psychotic symptoms such as the already mentioned delusions and hallucinations.

On the other hand, bipolar disorder of personality consists of changes in the state of mind, which moves from two conflicting poles: depression and huge satisfaction. These changes are much exaggerated and undoubtedly out of place as far as the real events which are happening in the patients’ lives. In some cases, there may be psychotic symptoms such as hallucinations (seeing or listening to things which do not exist) or delusions (firmly believing in things which are not true). It is also very common that patients who feel themselves guilty (because of doing things which they feel remorse for) commit suicide.

After describing in a general way Virginia Woolf’s life, making emphasis on the diseases she suffered from, this article expects to give a non-superficial understanding of the main events (usually tragic) she was surrounded by and, above all, of the way in which Virginia possibly felt this events, being mostly unable to face them and developing not only a behaviour defined as “abnormal” or “diverted” (for example, her supposed lesbian love relationship with the poet Victoria Mary Sackville-West, best known as Vita Sackville-West, born in 1892 and dead in 1962, or her constantly unsettled and impulsive temperament), but also a mental disorder which ended up with her promising career as a writer.

In some way, Virginia’s weak mind did actually knew the end of her life, and wanted to share it with her readers, in a very subtle way: in her novel *Mrs Dalloway*\(^2\) (Mepham, 1986), Virginia presents the description of a single day within the life of a middle aged Londoner woman (called Clarissa), her relationships with a group of people. Nothing outstanding catch the attention of the reader, till a quite strange character called Septimus appears and who, in fact, did not actually meet Mrs Dalloway. This striking character commits suicide at the end of the story, the way his creator Virginia Woolf actually did... Then, we can assume that literature was a very important element in her life, as an escape from her problems.

### 2. Introduction to psychotic behaviour: schizophrenia.

This enigmatic mental disorder is caused by a deficiency of transmission and adaptation of nerve impulses, which triggers off a worsening of brain function. What is easily caught by other people is a progressive and deep disturbance of the schizophrenic patient, who breaks with reality, becoming psychologically incomprehensible for people, absurd, incoherent.

Schizophrenia (Barlow y Duran, 2003) is a complex pathology which inevitably has a devastating effect in the patient’s life and that of people who surrounds him/her. This disorder may disturb mainly all the element related to everyday operations. And, in spite of important progress in treatments, it is not common to get over completely. As far as identification of symptoms is concerned, this illness has a wide range of behaviours and symptoms which all patients do not necessarily share. In the same manner, causes can also be numerous.

Researchers have studied the main effects of a great variety of stressful events in people with a genetic predisposition towards suffering from schizophrenia. And in this point, it has to be mentioned that the concept of “stress” must not be defined in a general way, since it mainly depends on every person. So, the individual feature, together with the specific way the patient faces these stressful situations, are interwove in a still unknown relation in order to be settled as the main causes of suffering form schizophrenia.

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\(^1\) Fever can reach 39 degrees centigrade, and patient also suffers from tachycardias.

\(^2\) A work which, in fact, elevated her as a literary figure in 1925.
Effectiveness of the treatment (mainly based on medicines and psycho-social interventions) is limited as far as a chronic illness, and it hardly ever covers a complete recovery. The work by Sylvia Nasar (1947-) titled *A Beautiful Mind* (1998) presents us this recovery aspect and others which are in fact related with this mental illness, in an accessibly linguistic way, under the story of John Forbes Nash’s life (1928-), a mathematician with incredible intuition, an apparently unlimited self-confidence and an unlimited selfishness (http://www.archivodenessus.com/rese/0392/). The strength of his thought prevented him from holding his mental capacity back, which generated alternative realities, developing then paranoid schizophrenia.

The work by Sylvia Nasar offers us a surprising and close picture of the difficult life of a brilliantly intelligent and creative schizophrenic. After thirty years of suffering, John Nash started a slow recovery which permitted him to pick up de Novel Price of Economy in 1994. Nevertheless, John continued observing imaginary characters caused by his hallucinations, and they never vanished off John’s life completely. But he managed to stabilize them due to medical treatment and his unconditional willpower to improve himself.

Nasar’s book has a cinematographic version (titled *A Beautiful Mind*, too) as awesome as the written version (though much simpler as far as the script is concerned). And the case of this story is only an example: there is no doubt that schizophrenia or any other mental disorder, and more generally speaking, any behaviour considered as deviated, catches the attention of human beings (interested, probably, in the unknown, the irrational, the incomprehensible). Schizophrenia is, moreover, an illness which provokes disagreement: mainly, its causes offer several possibilities, several theories, apparently confronted. All this provides an interesting debate: what is exactly schizophrenia? Which are its main causes? Which are its main effects? The analysis of this pathology is as complex as its own nature, and its complete knowledge is still far away from the human mind, since there are many gaps which are not suitable for a single explanation.

Then, there are many examples of these tries literature has done in order to approach schizophrenia or deviated behaviour in a more or less explicit way, to portray it with all the suffering as appealing as unknown for everyone alien to this illness. *Hamlet* (1601) (not referring to the character of Hamlet himself, who is open to multiple theories about his behaviour, but more clearly to Ophelia), by William Shakespeare (1564-1616); *One Flew over the Cuckoo’s Nest* (1962), by Ken Kesey (1935-2001); *The Yellow Wallpaper* (1892), by Charlotte Perkins Gilman (1860-1935); *Don Quixote* (1605), by Miguel de Cervantes Saavedra (1547-1616); and the already mentioned *A Beautiful Mind*, by Sylvia Nasar are only some examples.

But beyond a simple and innocent portrait of schizophrenia or deviated behaviour which some literary works try to present, literature and schizophrenia share some more features, bearing in mind also some nuance which define subjectively what is rational and what is not, differentiating in this way between the concepts of literature and schizophrenia themselves. This article does not want to state that these two ideas may intertwine till mingle themselves, but rather their comparison, searching for similarities and differences, might enrich our understanding of the human nature: this article expects to cause reflections about non-written laws of human behaviour; about factors influencing (directly or indirectly) the establishment (neither written) of what is common and uncommon; and about the possible evolution of these laws and classifications, together with the own evolution of the human being and its better understanding, which undoubtedly influence human nature (or is this influence established the other way around?)

3. Creation of worlds: reality evasion in literature and schizophrenia.

At this point, it is interesting to have a look at some definitions of “evasion” in a dictionary (Maldonado, 1993) and, more specifically, of its corresponding verb “to evade”: it has three meanings,
which two of them are going to be emphasized due to the aim of this article. One of them makes reference to the general act of escaping. The second one, more explicit, refers specially to an imminent difficulty which is avoided (in most cases) with skill and astuteness.

Could a reality, then, match with that difficult situation mentioned in the dictionary? A situation which could cause enough suffering for the writer, reader or schizophrenic to be willing to escape from it? At all costs, independently of the nature of this reality, these three characters might immerse themselves in unreal worlds, moving away from reality due to some reason and living, so, in imaginary worlds.

As far as a schizophrenic patient is concerned, the explanation is quite simple: illness itself is characterized by a break of reality, suffering from hallucinations and delusions which, at the same time, torment and confuse them with the wrong idea that they are completely real. This is a basic symptom of the specific types of schizophrenia which are called paranoid schizophrenia and disorganized schizophrenia. As for the second one, the break of reality could be considered to be intensely marked since, apart from the already mentioned hallucinations and delusions, patients also suffer from speech problems, looking little interested in maintaining a conversation and having an absent and monotonous facial expression. In fact, they seem to be “on another planet” with all these symptoms. But the fact that they are unable to communicate what they feel to other people does not necessarily mean that they have not got feelings: schizophrenics may not just find the right words (or the right moment) to say what they feel. So, they create a completely new world, out of the daily routine, a world full of hallucinations, “strange” behaviours, mystery and, in short, imagination.

Concerning literature, the case is surprisingly similar: the writer, almost playing the same role as a schizophrenic patient, draws a world full of imagination through the pages of his/her literary work. Even when we deal with literature based on reality (for example, based on historical events or the life of someone), it simply refers to that: literature based on reality. And objective reality does not exist, since human beings (with our feelings, preconceived ideas, experiences, etc.) get involved in it, showing our point of view in an indirect way even by means of vocabulary choices when we talk. Language itself is completely subjective, without any logical or rational tie with reality. And it is this symbolism what gives more strength to literature: thanks to interpretive richness of human beings, writers can be imagining a world while composing a work, a world which differs in some way from the varied worlds interpreted by readers (just imagining) from those original written words. This is the key of imagination. But, to what extent can we relate imagination (that of the writer and the reader’s) not to reality evasion but to madness?

At that point, the fact that makes the concepts of imagination and madness be different (but not opposite) needs to be mentioned: consciousness, both of the writer, reader and schizophrenic, does not have the same state. When writing or reading a literary work, people may become so absorbed in that imaginary world that they just forget about everything surrounding them, even without perceiving anything (at least, not completely conscious). We could affirm, on the other hand, that schizophrenics perceive an imaginary world in such a way. But this unreal world (where the patients really live) torments the schizophrenics in such a way that they mistake it for reality, and this is exactly what takes the patients to madness. In literature, this creation of imaginary worlds is not ever perceived as real, although writer and reader, in some way, get apart from reality during a specific time.

4. Opposition to rules: literature and schizophrenia against the established.

The most important aim of literature is to establish a communication between writer and potential readers. Many ideas and feeling can be shared, as many as relationships between character and society exist: entertainment, critic, attempt at conviction about some ideology, publicity, search for truth, etc. But there also exists a type of behaviour opposite to any imposed (probably arbitrarily) canon by each society to its members, a behaviour that involves the risk of being rejected by a society which does not accept with pleasure the right to individuality above that irreparable universalization of behaviours. We can talk, for example, about the nearly unconscious judgement based on people appearance in the present society, which quite pertinently can be labelled as appearances society. This judgement has direct consequences in
people’s life: everyday activities such as finding a job, having friends, getting married and everything having to do with people and their relationships can be affected.

Would the behaviour of a person who likes to be in a balcony wearing a simple robe while it is snowing be considered “reasonable”? This behaviour would not surely be included within the concept of what is “common” in our society, whereas in other cultures projecting the idea that cold purifies soul this attitude would not be confronted as something strange. Moreover, the case of homosexuality, for example, is starting not to be considered as something “uncommon”, though pathologically deviated either. There is still a lot to see, a lot to understand about the human behaviour, about all its possibilities, its complexity, its reasons…

Literature, too, as any other part of human behaviour, can be located inside or outside canon, “normal” regarding the way of creating literature. And, in turn, literature considered “deviated” in some way can open new doors of significance to literary works, doors (possibilities) maybe unknown until that moment, developing then new trends which could be included inside literary canon. The key point is bearing in mind that if human behaviour evolves (or simply our knowledge of it), all existing canons must evolve with it, since they are fathered in order to describe and classify everything related to human life.

At this point, it is necessary to mention the work by James Joyce (1882-1941) titled *Ulysses* (Rose, 1997), first published in 1922. As an experimental writing (within the English Modernism), this novel builds an alternative language which is not governed by the rules of traditional grammar and (as far as its linguistic nature) avoids the usual manner of signification. This idea does not mean that it is an “irrational” work, since any literary act (not being spontaneous) is completely rational. What it really means is that *Ulysses* could be perfectly included inside the concept “psychotic discourse”: it is, then, a discourse which opens itself towards nonsense, lack of cohesion, varied linguistic structures, meaning anarchy and signifier supremacy. This work places itself out of social codes established as far as the creation of literature is concerned. So the term “psychotic”, applied to its discourse, is related not to irrationality but to its attitude opposite rules, making an attempt to free literature from market value and illuminating its possible new meanings, showing that there are other ways of writing.

It is important to notice that the discovery of multiple significances avoids any attempt to definite seizure for any work of art. But could this same idea be extrapolated to behaviour, and more specifically towards deviated behaviour? Will this question be reformulated in the future in the same way that many works of art (among them, literature) have done it? Can be possible that schizophrenia is understood (in part, at least) as a revolutionary attitude opposite rules in a future time? In fact, Sigmund Freud (1856-1939) mentioned (Strachey, 1996) the main problems concerning human behaviour which psychoanalysis tries to confront, in this case in connection with literature: whereas semantic pragmatism refers to symbolization or creation of autonomous worlds, syntactic pragmatism refers to the internal logic of literary works.

It is easy to transfer these matters to schizophrenic behaviour: its symbolization, its autonomous world and its internal logic seem to set up a revolutionary attitude which has not been reflected on, because it is not similar to what is usually called “common”. In the 1970’s, we were warned about the actual risk of labeling people as schizophrenics, assuming that this category is a real disease which must be identified instead of considering it as a social categorization applied to behaviours deviated from the so-called “healthy” rules. Can we be completely sure about the fact that we are not making the same error nowadays? Human beings, bearing in mind our social nature, cannot separate themselves from the influence of that society where we live (not another), from its social categorizations and unwritten rules.

5. Literature, schizophrenia and creativity: interconnections.

As far as the narration of real events is concerned, the limits or boundaries of “true” events shown through the story cannot be established, or the author’s subjectivity concerning these events. Maybe, we cannot even draw a dividing line between what is real and fictional or personal in any narration: thought it is considered quite true and adjusted to reality, it is only *based* on reality, without representing reality.
itself. Then, if we deal with feelings, abstract ideas completely belonging to the writer’s internal psychology, the idea of subjective narration is established in a clearer way by the reader.

Nevertheless, in the same way that reality cannot be clearly separated from fiction in any literary work, facts or events cannot be separated from their related feelings either: both are interconnected from the very moment the literary work is presented to the reader, and it is this connection between reality and fantasy or subjectivity what directly enriches literature itself, differentiating itself among other artistic genres, providing itself with hidden symbols which are waiting to be discovered by means of many interpretations. So the author does not only implicate in his/her literary work, but also allow us, as readers, to implicate ourselves in it, enriching it with several discovering about its possibilities of significance. All this, in short, shapes creativity (Clancier, 1976).

If literature is influenced, among other things, by subjectivity and the author’s feelings, what happens when this author is tormented in some sway by ideas and feelings which are “odd” or opposite? Maybe, we could talk about the feelings richness which a schizophrenic has, in the sense that he/she is flooded by ideas that, in most cases, does not share with the rest of people. Undoubtedly, this kind of pathology has a direct effect on the writing of these patients, on the way in which they codify their messages and, in short, on the symbolism surrounding their works.

Literary creation forces readers to reflect on one’s life experience, which may be more or less complex. In case of people with schizophrenia, this complexity can touch irrationality, but it can also create a story as symbolic, expressive and awesome as The Yellow Wallpaper (1891), by Charlotte Perkins Gilman (1860-1935). This short story (http://www.pagebypagebooks.com/Charlotte_Perkins_Gilman/The_Yellow_Wallpaper/The_Yellow_Wallpaper_p1.html) talks about the life of a woman who is shut up in a room completely covered by yellow wallpaper due to her postpartum depression, the way in which she is moved away from every relationship with external world and even from her greatest love, writing, while her family and doctor guess that they are doing the best for her, until she finally falls in a madness invisible for her husband. In some moment of the narration, she understands the reason why she is obliged to do what she does not wish to do, the reason why she feels that she is suffering. At the end, the narrator’s point of view changes to that of the woman who had been trapped in the wallpaper of the room, managing to escape. If we have a look at Charlotte’s biography, we can appreciate that a dramatic similarity exists between her life and that of the main female character of this story: both were moved away from social and intellectual life to get improved their depressive state of mind.

In her article Why I Wrote “The Yellow Wallpaper” (1913), Charlotte replied to those doctors believing that this story should not have been written or published since it was able to go any reader mad: the final sentence is “It was not intended to drive people crazy, but to save people from being driven crazy, and it worked” (http://www.library.csi.cuny.edu/dept/history/lavender/whyyw.html). Charlotte’s intention was to change the treatment of depressive diseases in order to warn family and doctors against moving these patients away from everyday activities and social relationships, since it was exactly what went herself and her female character in The Yellow Wallpaper mad. In this story, the woman appearing inside the wallpaper, asking for help to exist, makes reference to the main character’s soul which finally manages to come out from the trap where she had been confined (symbolized by the wallpaper) and connect again to its body, making a single being, with the aim of recovering from that state of “division” in the same way the author did.

Carlos Castilla del Pino (1949-2003), a relevant Spanish neurologist, psychiatrist and essayist, said: “una persona sin sentimientos es una persona sin conflictos” (www.nonopp.com/ar/Psicologia/01/Teoria_sentimientos_castilla_pino.htm). The existence of opposite feelings is what goes a schizophrenic mad, and at the same time these feelings can be the source of a “strange” creativity, a tormented and very symbolic style. So not only literary creation is enriched by the subject’s state of mind (in case of schizophrenia, its symbolism, torture, opposition of ideas, feeling of

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4 Translated into English: “A person without feelings is a person without conflicts.”
split between body and soul, or between character and society, etc.), but also the pathology itself can be enriched thanks to the therapeutic nature of literature, in the sense that it helps to reflect on the own life experience. Sigmund Freud (Strachey, 1996) had already mentioned in his time that literature has two main functions: pleasure and liberation from the chains (canons or rules) which tie every character. Virginia Woolf, following the same thought, also said:

“Novel waves me around as a gale does to an old flag. I had never written so rapidly and so easily in all my life (...) I live submerged in novel, and when I emerge to the surface I am so distracted many times that nothing occurs to me” (http://www.clubdelibros.com/archiv surviviawoolf.htm).

6. Conclusions: a new perspective about schizophrenia.

This article has tried to offer a new point of view about an illness as painful for patients and their close family and friends as schizophrenia. It has had no intention of questioning its eminently pathological nature: schizophrenia is a real disease. Nevertheless, a different perspective can be presented, a vision which breaks off the established rules about its causes to a large or lesser extent. By means of this new perspective, we have tried to make readers reflect on human nature, on the effect which all the rules surrounding us have (indirectly or unconsciously) on our lives, our minds, our ideas, flooding our existence and everything related to it up to an unknown point.

We reiterate it: schizophrenia is a real disease. Nevertheless, we can draw parallelisms between those admitted to the psychiatric hospitals in the XVIII century and the contemporary figure of the asocial character (Clancier, 1976). Gilles Deleuze and Felix Guattari (1973), two relevant psychoanalysts, stated that “la esquizofrenia es una ruptura en el equilibrio inestable de la continua auto-invención”. For them, schizophrenia, apart from a pathological condition, is another human creative process. They suggest an interesting idea: the social element is schizophrenic in the sense that it subjugates people to pressures which, in many cases, are intolerable and contradictory, so schizophrenia is, so to speak, a “valid” answer to those situations.

Carlos Castilla del Pino (1972), following this line of thought, said:

“La fantasía (alucinación o delirio) resulta ser un enunciado falso si se toma como referente a un objeto de la realidad externa al cual lo adherimos; pero es, a su vez, verdadero a nivel de la realidad interna. No podemos desear el contenido de una alucinación porque sea falso al primer nivel, denotativo, puesto que resulta verdadero en el segundo nivel, connotativo, de la intimidad del sujeto que alucina.”

For him, then, language has two main levels: the so-called observation-language, and metalanguage (whose object of analysis is the first one). Therefore, we must be careful with the comparison of behaviours and their classification: schizophrenia is a real disease which cannot be mistaken for individuality, a right of every human being above homogenization. The “normal” are considered normal with respect to what? And what happens to the schizophrenic or deviated elements? The result may vary concerning the elements of comparison, whose classification is not stable because it is related, in some way, to collective subjectivity prevailing during a specific historical moment. All life is formation: intellectual and emotional formation, since culture tends to this homogenization; but feelings and individual values are something to fight for among the components of any cultural space.

5 Translated into English: “Schizophrenia is the rupture with the unstable balance of the continuous self-invention.”

6 Translated into English: Fantasy (hallucination or delirium) turns out to be a false statement if we take external reality as referent and adjust to it; but it is true in its internal reality at the same time. We cannot scorn the content of a hallucination just because it is false in the first denotative level of meaning, since it is actually true in the second connotative level, that of the character who hallucinates.
Castilla del Pino (1972) also affirmed: “los sentimientos forman una organización jerarquizada de los valores exclusiva de cada sujeto”. But characters are undoubtedly affected by the surrounding society. It is, in our opinion, about a stifled cry for society, coming to the defense of the forgotten individuality right. His book *Un Estudio sobre la Depresión: Fundamentos de Antropología Dialéctica* (Castilla del Pino, 1972) sets up a social step forward concerning psychiatry and the Spanish public consciousness, showing the great importance of social and economic context when talking about pathologies’ development and their treatment. Artistic movements such as Surrealism (beginning in the early 1920’s) or Dadaism (appearing after World War I, in 1916 more or less) have tried to get rid of the inherent hypocrisy in the general tendency which drives human beings to deceive ourselves, to make our behaviour and words beautiful, to get rid of all those hindrances made by the established canons which regulate any form of art (such as literature): these and other movements with a marked revolutionary nature attempt to open up a new point of view, a new way for artistic expression, digressing from rules in the same way a person suffering from schizophrenia does.

An unknown relationship between creativity and psychological disorder exists: writers such as Ernest Hemingway (1899-1961), Samuel Becket (1906-1989), Dylan Thomas (1914-1953), Sylvia Plath (1932-1963) and the already mentioned Virginia Woolf and Charlotte Perkins Gilman highlight this connection between art and thought, between deviated art and deviated thought. Maybe both parts of this relationship become rich in the same way…

Finally, there is an idea to mention concerning the relationship among literature, schizophrenia and the human being: the first two elements are products of the human psyche, but one of them has social prestige while the other is considered to be an asocial symptom. How can they be so different having the same origin? Nevertheless, we have tried to elucidate some possible points in common. Maybe, the main difference is that literature offers models of life and answers to those questions which human beings ask about our nature, our behaviour, our social structures, etc, and schizophrenia, on the other hand, offers more questions about all these issues.

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Translated into English: “Feelings form a hierarchical organization of values which exclusive for every character.”

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Web pages:

http://www.archivodenessus.com/rese/0392/ (4-7-09) With an exhaustive review of Sylvia Nasar´s work *A Beautiful Mind*.

http://argentina.indymedia.org/news/2004/12/250187.php (4-7-09) A Media Center from Argentina, where very interesting interconnections among schizophrenia, literature, art and other human creations are presented.

http://www.clubdelibros.com/archivirginiawoolf.htm (4-7-09) A brief summary of Virginia Woolf´s life, with surprising quotes made by her.

http://www.grijalvo.com/articulos/jl_kesey_alquien_volo_sobre_el_nido_del_cuco.htm (4-7-09) This web page presents us a detailed review of the work by Ken Kesey titled *One Flew over the Cuckoo’s Nest*, also in connection with the film which was opened in 1975.

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Dr. Antonio Hernández Fernández <ahernand@ujaen.es>
Departamento de Pedagogía
Área de Didáctica y Organización Escolar
Universidad de Jaén
Campus Las Lagunillas s/n
23071 Jaén. España.
C5-253. (Tf. 953.21.33.62)
Web: http://www4.ujaen.es/~ahernand/
Blog: http://tecnologia-didactica-educ-inclusiva.blogspot.com/

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