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game; Alienation and cognition; Women and madness; How is it possible to write as a woman?; 3. History and women's time; Thetic and the anachronic; Women's time; Fantasy, speculative fiction and subversion; Monumental time; Cyclical time; Female fantasies concerned with power; The origin of castration; Maternity and history Breaking up (his)story Undoing the sacrificial contract; Medusa and the Sphinx; The discourse of inequality: Rousseau and Engels; Choosing alienation; Losing communality; 4. (Un)Like subjects; Looking back through our mothers; Bearing the word; Daughter of the father? Or daughter of the mother?; Myths of writing; Language and legitimacy; Textual doubleness; The mother and death (of the word); Mother-of-the-son, daughter-of-the-mother; Another reading of 'Stabat Mater'; (Un)Like subjects: new ways of becoming; The space and time of the thetic; 5. Unknowing the true-real Remembering/dismembering Breaking the ice; Ahistorical or anachronic?; Disremembering; Plotinus, Narcissus and Dionysus; The mirror of Dionysus; The anachronic novel; Hysterical or schizophrenic?; Elsa's problem; Externalization and the concretization of the signifier; The 'hallucinatory icon'; The power of the ending; Forgetting and unknowing; Something other; 6. The abject and the absence of the ideal; The abject and the sublime; Death - the border - the abject; The sublime: modern and postmodern; Looking elsewhere for reality; The obscure sublime; The true-real and the sublime Looking elsewhere for Reality Conclusion; Anachronic history; Herethics; Unlike subjects; Notes; Bibliography; Appendix 1; Julia Kristeva: a chronology of cited texts; Index

Sommario/riassunto

What is the relationship between feminist critical theory and literature? This book deals with the relationship between women and writing, mothers and daughters, the maternal and history. It addresses the questions about language, writing and the relations between women which have preoccupied the three most influential French feminists and three important contemporary British women novelists. Treating both fiction and theory as texts, she traces the connections between the theorists - Helene Cixous, Luce Irigaray and Julia Kristeva - and the novelists - Doris Lessing, Angela C
