

1. Record Nr.	UNINA9910778726303321
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Titolo	Narrative in the feminine [[electronic resource]] : Daphne Marlatt and Nicole Brossard / / Susan Knutson
Pubbl/distr/stampa	Waterloo, Ont., : Wilfrid Laurier University Press, 2000
ISBN	1-280-92507-8 9786610925070 0-88920-742-9 0-585-33406-4
Descrizione fisica	1 online resource (246 p.)
Disciplina	C811/.54
Soggetti	Feminist literary criticism Dialogue in literature Canadian literature - Women authors - History and criticism Canadian literature - 20th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Pt. 1. Gender and Narrative Grammar. 1. Writing Women: Some Introductory Questions. 2. Theories of the (Masculine) Generic. 3. Narrative, Gnosis, Cognition, Knowing: Em[+female]bodied Narrative and the Reinvention of the World -- Pt. 2. A Narratological Reading of How Hug a Stone. 4. Fabula: Beyond Quest Teleology. 5. Story: Where the Body Is Written. 6. Textual Subjectivity, Marlatt's i/eye. 7. Intertextual Narrative -- Pt. 3. A Narratological Reading of Picture Theory. 8. Fabula: Hologram. 9. Story: The Holographic Plate. 10. Text: In Which the Reader Sees a Hologram in Her Mind's Eye. 11. Intertextual Metanarrative -- Pt. 4. Afterword. 12. In the Feminine.
Sommario/riassunto	What does it mean to tell a story from a woman's point of view? How have Canadian anglophone and francophone writers translated feminist literary theory into practice? Avant-garde writers Daphne Marlatt and Nicole Brossard answer these, and many more questions, in their two groundbreaking works, now made more accessible through the careful, narratological readings and theoretical background in 'Narrative in the Feminine'. Susan Knutson begins her study with an analysis of the

contributions made by Marlatt and Brossard to international feminist theory. Part Two presents a narratological reading of 'How Hug a Stone', arguing that at the deepest level of narrative, Marlatt constructs a gender-inclusive human subject which defaults not to the generic masculine but to the feminine. Part Three proposes a parallel reading of 'Picture Theory', Brossard's playful novel that draws us into (re-) readings of many other texts written by Brossard, Barnes, Wittig, Joyce, de Beauvoir, Homer ... to name a few. Chapter 12 closes with a reflection on the expression *écriture au féminin* Québécois contribution to an international theoretical debate. Readers who care about feminist writing and language theory, and students and teachers of Canadian literature and critical and queer studies, will find this book invaluable for its careful readings, its scholarly overview, and its extension of the feminist concept of the generic. Not least, the study is a guide to two important works of the leading experimental writers of Canada and Quebec, Daphne Marlatt and Nicole Brossard.
