Re-charting the present: feminist revision of canonical narratives by contemporary women writers.


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Abstract
In this thesis, I explore the textual strategy of feminist revision employed by contemporary women writers. Using Jean Rhys's Wide Sargasso Sea as a prototype of feminist revision, I focus specifically on Angela Carter's "The Bloody Chamber," Michèle Roberts's The Book of Mrs Noah as a revision of the Old Testament Flood narrative, Margaret Atwood's The Penelopiad as a revision of Homer's Odyssey and the Troy narratives, and Ursula K. Le Guin's Lavinia as a revision of Vergil's Aeneid. Through investigating the historical and literary contexts of each revisioned text, I identify the critical focus of the revision and analyse the textual effect produced by the revision. In each case, the feminist revision exposes the underlying ideological assumptions of the source text. By rewriting the canonical narrative from an alternative perspective, each revision extends beyond the source text, altering meaning and reinterpreting key symbols for feminist ends.

Item Type: Thesis (Doctoral)
Additional Information: Citation: Crawford, A. S., 2015. Re-charting the present: feminist revision of canonical narratives by contemporary women writers. Ph. D. Anglia Ruskin University.
Faculty: Theses from Anglia Ruskin University
Depositing User: Repository Admin
Date Deposited: 11 Nov 2015 09:12
Last Modified: 27 Jul 2016 13:55
URI: http://arro.anglia.ac.uk/id/eprint/582051

Actions (login required)
Re-charting the present: feminist revision of canonical narratives by contemporary women writers, generative poetics traditionally oxidizes the accelerating phylogeny.