

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 the 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, Ursula K. Le Guin's *Lavinia* as a revision of Virgil's *Aeneid*, and Ursula K. Le Guin's *Lavinia* as a revision of Virgil's *Aeneid*. In each case, the feminist revision exposes the underlying ideological assumptions of the source narrative from an alternative perspective, each revision extends beyond the source text, altering meaning and feminist ends.

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