Julia Kristeva
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Pouvoirs de L'horreur (English) Temps Sensible Julia Kristeva Revolution in Poetic Language Teresa, My Love Ethics, Politics, and Difference in Julia Kristeva's Writing The Philosophy of Julia Kristeva Strangers to Ourselves Julia Kristeva The Sense and Non-Sense of Revolt Julia Kristeva Language and Politics in Julia Kristeva The Enchanted Clock Julia Kristeva Desire in Language New Maladies of the Soul Abjection, Melancholia, and Love Black Sun Body/Text in Julia Kristeva Revolt, She Said Julia Kristeva The Severed Head Ethics, Politics, and Difference in Julia Kristeva's Writing Julia Kristeva Dostoyevsky, or The Flood of Language Abjection, Melancholia and Love The Portable Kristeva Crisis of the European Subject At the Risk of Thinking Passions of Our Time Tales of Love Marriage as a Fine Art This Incredible Need to Believe Julia Kristeva, Interviews The Kristeva Reader The Portable Kristeva Julia Kristeva and Feminist Thought Julia Kristeva and Literary Theory Julia Kristeva

Pouvoirs de L'horreur (English) As a linguist, Julia Kristeva has pioneered a revolutionary theory of the sign in its relation to social and political emancipation; as a practicing psychoanalyst, she has produced work on the nature of the human subject and sexuality, and on the “new maladies” of today’s neurotic. The Portable Kristeva is the only fully comprehensive compilation of Kristeva’s key writings. The second edition includes added material from Kristeva’s most important works of the past five years, including The Sense and Non-Sense of Revolt, Intimate Revolt, and Hannah Arendt. Editor Kelly Oliver has also added new material to the introduction, summarizing Kristeva’s latest intellectual endeavors and updating the bibliography.

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Julia Kristeva First published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

Revolution in Poetic Language The linking of psychosomatic to literary and literary to a larger political horizon raises the question of conservative premises to linguistic, psychoanalytic, philosophical, and literary theories and criticisms of such.

Teresa, My Love In the Palace of Versailles there is a fabulous golden clock, made for Louis XV by the king’s engineer, Claude-Siméon Passemant. The astronomical clock shows the phases of the moon and the movements of the planets, and it will tell time—hours, minutes, seconds, and even sixtieths of seconds—until the year 9999. Passemant’s clock brings the nature of time into sharp focus in Julia Kristeva’s intricate, poetic novel The Enchanted Clock. Nivi Delisle, a psychoanalyst and magazine editor, nearly drowns while swimming off the Île de Ré; the astrophysicist Theo Passemant fishes her out of the water. They become lovers. While Theo wonders if he is descended from the clockmaker Passemant, Nivi’s son Stan, who suffers from occasional comas, develops a passion for the remarkable clock at Versailles. Soon Nivi is fixated on its maker. But then the clock is stolen, and when a young writer for Nivi’s magazine mysteriously dies, the clock is found near his body. The Enchanted Clock combines past and present, jumping back and forth between points of view and across eras from eighteenth-century Versailles to the present day. Its stylistically inventive narrative voices bring both immediacy and depth to our understanding of consciousness. Nivi’s life resembles her creator’s in many respects, coloring Kristeva’s customary erudition with autobiographical poignancy. Part detective mystery, part historical fiction, The Enchanted Clock is a philosophically and linguistically multifaceted novel, full of poetic ruminations on memory, love, and the transcendence of linear time. It is one of the most illuminating works
of one of France’s great writers and thinkers.

Ethics, Politics, and Difference in Julia Kristeva’s Writing

The Philosophy of Julia Kristeva At the Risk of Thinking is the first biography of Julia Kristeva—one of the most celebrated intellectuals in the world. Alice Jardine brings Kristeva’s work to a broader readership by connecting Kristeva's personal journey, from her childhood in Communist Bulgaria to her adult life as an international public intellectual based in Paris, with the history of her ideas. Informed by extensive interviews with Kristeva herself, this telling of a remarkable woman's life story also draws out the complexities of Kristeva's writing, emphasizing her call for an urgent revival of bold interdisciplinary thinking in order to understand--and to act in--today's world.

Strangers to Ourselves A clear introduction to Kristeva examining her work on language and textuality, subjectivity, feminism and sexuality, politics, identity and nationality.

Julia Kristeva This volume begins with a new essay by Julia Kristeva, 'The Adolescent Novel', in which she examines the relation between novelistic writing and the experience of adolescence as an 'open structure'. It is this blend of the literary with the psychoanalytic that places Kristeva's work central to current thinking, from semiotics and critical theory to feminism and psychoanalysis. The essays in this volume offer insight into the workings of Kristeva's thought, ranging from her analyses of sexual difference, female temporality and the perceptions of the body to the mental states of abjection and melancholia, and their representation in painting and literature. Kristeva's persistent humanity, her profound understanding of the dynamics of intention and creativity, mark her out as one of the leading theoreticians of desire. Each essay offers the reader a new insight into the many aspects that make up Kristeva's entire oeuvre.

The Sense and Non-Sense of Revolt Traces the origin and development of the novel and analyzes how meaning is conveyed in fiction and art

Julia Kristeva was born in Bulgaria in 1941. Educated in part by French nuns, she was involved early on in her life with Communist Party youth organizations and children's groups. Since moving to Paris in the 1960s, Kristeva has risen in stature in intellectual circles so that she is now regarded as one of the most important thinkers of the contemporary era. EXTRACT FROM CHAPTER 7: "JULIA KRISTEVA'S THEORY OF LOVE" For Julia Kristeva, love embodies both the semiotic and the symbolic, both knowledge and joy (pace Baruch de Spinoza), both language and affect. Kristeva has written of love in a way that is not facile, demeaning, banal, stereotypical, sexist or pornographic. Her pronouncements on love are quite different from those in the 'classic' texts of love, such as Ovid's poems, or the mediaeval Art of Love, or Elizabethan sonnet sequences, or Stendhal's De l'Amour, or Denis de Rougemont's L'Amour et l'occident (Love in the Western World).

When Kristeva writes - Vertigo of identity, vertigo of words: love, of the individual, is that sudden revelation, that irremediable cataclysm, of which one speaks only after the fact. Under its sway, one does not speak of. ("In Praise of Love") - it seems right and thankfully free of the usual embarrassment of sexism that marks most writing about love. Julia Kristeva evokes the wildness of love, the loss of self and the eruption of desire, without sounding idiotic. When Kristeva writes that in love one assumes the right to be extraordinary, it is a great description of being in love. Kristeva is right to describe love as the inrush of total subjectivity, an infinity of subjectivity. In Kristeva's psycho-poetic reading, love's the inrush of the totally extraordinary, but at the expense of commonsense (as lovers learn, painfully): Love is the time and space in which "I" assumes the right to be extraordinary. Sovereign yet not individual. Divisible, lost, annihilated; but also, and through imaginary fusion with the loved one, equal to the infinite space of superhuman psychism. Paranoid? I am, in love, at the zenith of subjectivity. (5) How great this first chapter of Histoires d'amour is, as great as Stendhal's De l'Amour or Sigmund Freud's The Ego and the Id, or Jacques Lacan's Ecrits. Kristeva describes love as a transgressive, sometimes violent wildness (D.H. Lawrence's
term 'infinite sensual violence' is apposite here). KELLY IVES has written widely on feminism, philosophy and art. Her previous books include Cixous, Irigaray, Kristeva: The Jouissance of French Feminism, Luce Irigaray and Helene Cixous. The text has been revised and updated for this edition. Illustrated, with a revised text. European Writers Series. Bibliography and notes. 160pp. ISBN 9781861714176. www.crmoon.com

Language and Politics in Julia Kristeva A gem of a personal exploration by Julia Kristeva, examining contemporary issues such as European identity, the role of religion in political life, and the meaning of equality for women.

The Enchanted Clock This book is concerned with the notion of the "stranger"—the foreigner, outsider, or alien in a country and society not their own— as well as the notion of strangeness within the self -a person's deep sense of being, as distinct from outside appearance and their conscious idea of self. Kristeva begins with the personal and moves outward by examining world literature and philosophy. She discusses the foreigner in Greek tragedy, in the Bible, and in the literature of the Middle Ages, Renaissance, Enlightenment, and the twentieth century. She discusses the legal status of foreigners throughout history, gaining perspective on our own civilization. Her insights into the problems of nationality, particularly in France, are more timely and relevant in an increasingly integrated and fractious world.

Julia Kristeva Julia Kristeva extends the definition of revolt beyond politics per se. May '68 in France expressed a fundamental version of freedom: not freedom to succeed, but freedom to revolt. Political revolutions ultimately betray revolt because they cease to question themselves. Revolt, as I understand it—psychic revolt, analytic revolt, artistic revolt—refers to a permanent state of questioning, of transformations, an endless probing of appearances. In this book, Julia Kristeva extends the definition of revolt beyond politics per se. Kristeva sees revolt as a state of permanent questioning and transformation, of change that characterizes psychic life and, in the best cases, art. For her, revolt is not simply about rejection and destruction—it is a necessary process of renewal and regeneration.

Desire in Language The Philosophy of Julia Kristeva is the latest addition to the highly acclaimed series, The Library of Living Philosophers. The book epitomizes the objectives of this acclaimed series; it contains critical interpretation of one of the greatest philosophers of our time, and pursues more creative regional and world dialogue on philosophical questions. The format provides a detailed interaction between those who interpret and critique Kristeva's work and the seminal thinker herself, giving broad coverage, from diverse viewpoints, of all the major topics establishing her reputation. With questions directed to the philosopher while they are alive, the volumes in The Library of Living Philosophers have come to occupy a uniquely significant place in the realm of philosophy. The inclusion of Julia Kristeva constitutes a vital addition to an already robust list of thinkers. The Philosophy of Julia Kristeva exemplifies world-class intellectual work closely connected to the public sphere. Kristeva has been said to have "inherited the intellectual throne left vacant by Simone de Beauvoir," and has won many awards, including the Hannah Arendt Prize for Political Thought. Julia Kristeva's autobiography provides an excellent introduction to her work, situating it in relation to major political, intellectual, and cultural movements of the time. Her upbringing in Soviet-dominated Bulgaria, her move to the French intellectual landscape of the 1960s, her visit to Mao's China, her response to the fall of the Berlin Wall, her participation in a papal summit on humanism, her appointment by President Chirac as President of the National Council on Disability, and her setting up of the Simone de Beauvoir prize, honoring women in active and creative fields, are all major moments of this fascinating life. The major part of the book is comprised of thirty-six essays by Kristeva's foremost interpreters and critics, together with her replies to the essays. These encounters cover an exceptionally wide range of theoretical and literary writing. The strong international and multidisciplinary focus includes authors from over ten countries, and spans the fields of philosophy, semiotics, literature, psychoanalysis, feminist thought, political theory, art, and religion. The comprehensive bibliography provides further access to Kristeva's writings and thought. The preparation of this volume, the thirty-sixth in the series, was supported by a major grant from the National Endowment for the Humanities.
New Maladies of the Soul An easily accessible introduction to Kristeva's work in English. The essays have been selected as representative of the three main areas of Kristeva's writing—semiotics, psychoanalysis, and political theory—and are each prefaced by a clear, instructive introduction. For beginners or those familiar with Kristeva's work this is a good complement to The Portable Kristeva with a convenient selection of articles from Kristeva's earlier work some of which are otherwise hard to come by.

Abjection, Melancholia, and Love Not only a meditation on Proust, this is a commentary on how the experience of literature is manifested in time and sensation. Kristeva uses Proust as a starting point to reflect upon broader notions of character, time, sensation, metaphor, and history.

Black Sun "These days, who still has a soul?" asks Julia Kristeva in her latest psychoanalytic exploration, New Maladies of the Soul. Drawing on her fifteen years of experience as a practicing psychoanalyst, Kristeva reveals to readers a new kind of patient, symptomatic of an age of political upheaval, mass mediated culture, and the dramatic overhaul of familial and sexual mores. New Maladies of the Soul poses a troubling question about the human subject in the West today: Is the psychic space that we have traditionally known disappearing? Kristeva finds that the psychoanalytic models of Freud and Lacan need to be reread in light of this new patient, a product of the contemporary moral crisis of values resulting from a loss of ideology and a deterioration of belief. By revisiting Freud and Lacan, Kristeva offers the hope of a new psychoanalysis. Each patient, she contends, suffers from a unique malady which must be targeted. In the first half of New Maladies of the Soul, Kristeva offers a series of detailed and fascinating case studies that reinforce her provocative theoretical notions. These case studies illustrate today's "new maladies" - common psychiatric disturbances such as hysteria, obsessional neurosis, and perversion - as they are manifested in today's patient. Drawing on the work of psychologist Helene Deutsch and the writer Germaine de Stael. Kristeva turns her attention in the second half of New Maladies of the Soul to women's experience and contributions within the broader context of contemporary history. Delving into art, literature, autobiography, and theories of language, she continues with an exploration of cultural products ranging from the Bible to the work of Leonardo da Vinci. Julia Kristeva offers the hope that these maladies harbor new creative potential, and new hope for the soul - if we can comprehend their effect on the individual and collective experiences of our time.

Body/Text in Julia Kristeva Julia Kristeva works at a crucial intersection of contemporary disciplines: psychoanalysis, linguistics, semiotics, literary criticism, feminism, postmodern philosophy, and religious studies. This volume examines this rich body of work and the ways in which its interdisciplinary style gives insight into problems in understanding religion. Special attention is given to two related themes: the understanding of woman in relation to religion and the role of mother (especially of mother's body) in the formation of self and of a religious discourse. Issues recurrent in the essays include the problem of ethics; the relation between discourse and the life of the body; the formation and sublimation of narcissism; the pre-Oedipal function of the father; the functions of fantasy, imagination, and art; the relation of religion to the negation of woman; and the possibility of positive and playful religion. The themes of the relation between the symbolic structures of language and a pre-symbolic semiotics of the infant body, of the split and decentered subject, and of the opposition between desire and Jouissance (ecstatic enjoyment) participate in organizing the discussion. Abjection and sacrifice in religion, the dynamics of Christian love and faith, the relation between the doctrine of the Virgin Mary and the experience of motherhood, and the question of feminism and its sometimes quasi-religious forms are also thematic.

Revolt, She Said Looks at the psychological nature of depression and discusses its portrayal in literature and art

Julia Kristeva Julia Kristeva turns her famed critical eye to a study of the human head as symbol and metaphor, as religious object and physical fact, further developing a critical theme in her work--the power of horror--and expanding the potential for the face to provide
an experience of the sacred. Kristeva’s study stretches far back in time to 6,000 B.C.E. with humans’ early decoration and worship of skulls, and follows with an examination of the Medusa myth; the mandylion of Laon (a holy relic in which the face of a saint appears on a piece of cloth); the biblical stories of John the Baptist and Salome; tales of the guillotine; modern murder mysteries; and the rhetoric surrounding the fight for and against capital punishment. Drawing numerous connections between these “capital visions” and their experience, Kristeva affirms the possibility of the sacred, even in an era of “faceless” interaction.

The Severed Head Engaged debate among feminist, political, and psychoanalytic thinkers has secured Julia Kristeva’s status as one of the most formidable figures in twentieth-century critical theory. Nevertheless, her precise relevance to the study of literature - the extent to which her theory is specifically a literary theory - can be hard for new readers to fathom. This approachable volume explores Kristeva’s definition of literature, her methods for analyzing it, and the theoretical ground on which those endeavors are based. Megan Becker-Leckrone argues that Kristeva's signature concepts, such as abjection and intertextuality, lose much of their force when readers extract them from the specific, complex theoretical context in which Kristeva produces them. Early chapters situate her theory in a broader conversation with Roland Barthes, Sigmund Freud, Jacques Lacan and others around the issues of reading, textuality, and subjectivity. Subsequent chapters look at Kristeva's actual engagements with literary texts, specifically her challenging, highly performative reading of French novelist Louis-Ferdinand Céline in Powers of Horror: An Essay on Abjection and her career-long preoccupation with James Joyce. A final chapter of the book looks at the way contemporary literary critics have marshaled her ideas in re-reading the poetry of William Wordsworth, while a helpful glossary identifies Kristeva's most pertinently "literary" theoretical concepts, by way of synopses of the texts in which she presents them.

Ethics, Politics, and Difference in Julia Kristeva's Writing A comprehensive examination of Kristeva's work from the seventies to the nineties. This is the first systematic overview of Julia Kristeva’s vision and work in relation to philosophical modernity. It provides a clear, comprehensive, and interdisciplinary analysis of her thought on psychoanalysis, art, ethics, politics, and feminism in the secular aftermath of religion. Sara Beardsworth shows that Kristeva’s multiple perspectives explore the powers and limits of different discourses as responses to the historical failures of Western cultures, failures that are undergone and disclosed in psychoanalysis. Sara Beardsworth is Assistant Professor of Philosophy at Southern Illinois University.

Julia Kristeva Linguist, psychoanalyst, and cultural theorist, Julia Kristeva is one of the most influential and prolific thinkers of our time. Her writings have broken new ground in the study of the self, the mind, and the ways in which we communicate through language. Her work is unique in that it skillfully brings together psychoanalytic theory and clinical practice, literature, linguistics, and philosophy. In her latest book on the powers and limits of psychoanalysis, Kristeva focuses on an intriguing new dilemma. Freud and psychoanalysis taught us that rebellion is what guarantees our independence and our creative abilities. But in our contemporary “entertainment” culture, is rebellion still a viable option? Is it still possible to build and embrace a counterculture? For whom—and against what—and under what forms? Kristeva illustrates the advances and impasses of rebel culture through the experiences of three twentieth-century writers: the existentialist John Paul Sartre, the surrealist Louis Aragon, and the theorist Roland Barthes. For Kristeva the rebellions championed by these figures—especially the political and seemingly dogmatic political commitments of Aragon and Sartre—strike the post-Cold War reader with a mixture of fascination and rejection. These theorists, according to Kristeva, are involved in a revolution against accepted notions of identity—of one’s relation to others. Kristeva places their accomplishments in the context of other revolutionary movements in art, literature, and politics. The book also offers an illuminating discussion of Freud's groundbreaking work on rebellion, focusing on the symbolic function of patricide in his Totem and Taboo and discussing his often neglected vision of language, and underscoring its complex connection to the revolutionary drive.
Dostoyevsky, or The Flood of Language As a linguist, Julia Kristeva has pioneered a revolutionary theory of the sign in its relation to social and political emancipation; as a practicing psychoanalyst, she has produced work on the nature of the human subject and sexuality, and on the "new maladies" of today's neurotic. The Portable Kristeva is the only fully comprehensive compilation of Kristeva's key writings. The second edition includes added material from Kristeva's most important works of the past five years, including The Sense and Non-Sense of Revolt, Intimate Revolt, and Hannah Arendt. Editor Kelly Oliver has also added new material to the introduction, summarizing Kristeva's latest intellectual endeavors and updating the bibliography.

Abjection, Melancholia and Love Growing up in Bulgaria, Julia Kristeva was warned by her father not to read Dostoyevsky. "Of course, and as usual," she recalls, “I disobeyed paternal orders and plunged into Dosto. Dazzled, overwhelmed, engulfed." Kristeva would go on to become one of the most important figures in European intellectual life—and she would return over and over again to Dostoyevsky, still haunted and enraptured by the force of his writing. In this book, Kristeva embarks on a wide-ranging and stimulating inquiry into Dostoyevsky’s work and the profound ways it has influenced her own thinking. Reading across his major novels and shorter works, Kristeva offers incandescent insights into the potent themes that draw her back to the Russian master: God, otherness, violence, eroticism, the mother, the father, language itself. Both personal and erudite, the book intermingles Kristeva’s analysis with her recollections of Dostoyevsky’s significance in different intellectual moments—the rediscovery of Bakhtin in the Thaw-era Eastern Bloc, the debates over poststructuralism in 1960s France, and today’s arguments about whether it can be said that “everything is permitted.” Brilliant and vivid, this is an essential book for admirers of both Kristeva and Dostoyevsky. It also features an illuminating foreword by Rowan Williams that reflects on the significance of Kristeva’s reading of Dostoyevsky for his own understanding of religious writing.

The Portable Kristeva This volume begins with a new essay by Julia Kristeva, ‘The Adolescent Novel’, in which she examines the relation between novelistic writing and the experience of adolescence as an ‘open structure’. It is this blend of the literary with the psychoanalytic that places Kristeva’s work central to current thinking, from semiotics and critical theory to feminism and psychoanalysis. The essays in this volume offer insight into the workings of Kristeva’s thought, ranging from her analyses of sexual difference, female temporality and the perceptions of the body to the mental states of abjection and melancholia, and their representation in painting and literature. Kristeva’s persistent humanity, her profound understanding of the dynamics of intention and creativity, mark her out as one of the leading theoreticians of desire. Each essay offers the reader a new insight into the many aspects that make up Kristeva’s entire oeuvre.

Crisis of the European Subject From the Publisher: Assuming the voices of psychoanalyst, scholar, and postmodern polemician, Kristeva discusses both the conflicts and commonalities among the Greek, Christian, Roman, and contemporary discourses on love, desire, and self.

At the Risk of Thinking Essay

Passions of Our Time "Unlike Freud, I do not claim that religion is just an illusion and a source of neurosis. The time has come to recognize, without being afraid of 'frightening' either the faithful or the agnostics, that the history of Christianity prepared the world for humanism." So writes Julia Kristeva in this provocative work, which skillfully upends our entrenched ideas about religion, belief, and the thought and work of a renowned psychoanalyst and critic. With dialogue and essay, Kristeva analyzes our "incredible need to believe"--the inexorable push toward faith that, for Kristeva, lies at the heart of the psyche and the history of society. Examining the lives, theories, and convictions of Saint Teresa of Avila, Sigmund Freud, Donald Winnicott, Hannah Arendt, and other individuals, she investigates the intersection between the desire for God and the shadowy zone in which belief resides. Kristeva suggests that human beings are formed by their need to believe, beginning with our first attempts at speech and following through to our adolescent search for identity and meaning. Kristeva
then applies her insight to contemporary religious clashes and the plight of immigrant populations, especially those of Islamic origin. Even if we no longer have faith in God, Kristeva argues, we must believe in human destiny and creative possibility. Reclaiming Christianity's openness to self-questioning and the search for knowledge, Kristeva urges a "new kind of politics," one that restores the integrity of the human community.

Tales of Love Anne-Marie Smith’s concise introductory study examines Kristeva in the light of her contemporary activity as writer, teacher and psychoanalyst.

Marriage as a Fine Art "Ethics, Politics and Difference in Julia Kristeva's Writing" aims to be a valuable intervention in Kristevan scholarship, and a significant contribution in its own right to post-structuralist considerations of ethical and political agency and practice. The essays in this collection examine Kristeva's contributions to the project of creating an alternative ethical political agency. Post-structuralist critiques have transformed the ways in which we think about the subject, but they have failed to provide any satisfactory alternative when we think of ethical or political agency. Without such an alternative, theoretical accounts of emancipatory practices appear to be in jeopardy. Contributors to this collection explore Julia Kristeva’s work and assess how helpful her theories can be in attempting to construct a post-structuralist ethics.

This Incredible Need to Believe Julia Kristeva is a true polymath, an intellectual of astonishingly wide range whose erudition and insight have been brought to bear on psychoanalysis, literary criticism, gender and sex, and cultural critique. Passions of Our Time showcases recent essays of Kristeva’s that demonstrate the scope of her capacious intellect, her gifts as a stylist, and the profound contribution of her thought to the challenges of the present. The collection begins with a vivid recollection of celebrating, as a child in Bulgaria, Alphabet Day, the holiday honoring the Cyrillic letters, which proceeds outward into a contemplation of the writer as translator. Kristeva considers literature with Barthes, freedom through Rousseau, Teresa of Avila and mystical experience, Simone de Beauvoir’s dream life, and Antigone and the psychic life of women. A group of essays drawing on her psychoanalytic work delve into Freud, Lacan, maternal eroticism, and the continued importance of psychoanalysis today. In a series of striking investigations, she thinks through disability and normativity, monotheism and secularization, the need to believe and the desire to know. Calling for the courage to renew and reinvent humanism, she outlines the principles of a stance founded on the importance of respecting human life. Finally, Kristeva discusses French culture and diversity, rethinking universalism and interrogating the potential for Islam and psychoanalysis to meet, and pays homage to Beauvoir by rephrasing her dictum into the provocative “One is born woman, but I become one.”

Julia Kristeva, Interviews This book appraises the relationship between contemporary feminism and Julia Kristeva, a major figure in Continental thought. It addresses the conflicting range of feminist responses to Kristeva’s key ideas and Kristeva’s equally conflicting as well as ambiguous position vis-a-vis feminism. Schippers argues that this complex relationship can only be understood by positioning Kristeva along the fissures and fault lines which run through feminism. By attending to feminism's internal debates and disputes, and addressing the philosophical commitments and attachments held by Kristeva's critics, the book clarifies the diverse Kristeva reception within feminism and illuminates how her ideas trouble contemporary feminist thought. And despite Kristeva's fundamental ambiguity towards all matters feminist, Schippers makes a case for Kristeva’s important contribution to a feminist project which is sympathetic towards her account of fluid subjectivity and her critique of identity politics. In doing so, the author advances the scholarly understanding of Kristeva and of contemporary feminist thought.

The Kristeva Reader "We found so much to say, to share, to learn. For it wasn't just the Marquis de Sade profile and the sporty thighs-and-calves that seduced me. It was even more, perhaps, or certainly just as much, the speed at which you used to read, and still do."—Julia Kristeva "We’re married, Julia and I, that’s a fact, but we each have our own personalities, our own name, activities, and freedom. Love is the full recognition of the other
in their otherness. If this other is very close to you, as in this case, it seems to me that what's at stake is harmony within difference. The difference between men and women is irreducible; there's no possibility of fusion."—Philippe Sollers

Marriage as a Fine Art is an enchanting series of exchanges in which Julia Kristeva and Philippe Sollers, married for fifty years, speak candidly about their love. Though they live separately, Kristeva and Sollers are fully committed to each other. Their bond is intellectual and psychological, passionate and mundane. They share everything when together, and lose themselves in their interests when apart. Their marriage is art, rich with history and meaning, idiosyncratic, and dynamic in its expression. Yet it is also as common as they come. Kristeva and Sollers have lived through the same challenges, peaks, and lulls as all married couples do. With humor and honesty, they elaborate on these moments, turning marriage's familiar aspects into exceptional examples of relating, struggling, transcending, and being. Marriage as a Fine Art is a rare chance to know these intellectuals—and marriage—more intimately.

The Portable Kristeva A bibliography of books and articles by and about Julia Kristeva.

Julia Kristeva and Feminist Thought Literature can have a disturbing effect on its readers. It unsettles our hold on everyday experience and makes us strangers and exiles. Anna Smith argues that this is the side of literature which attracts critic and psychoanalyst Julia Kristeva. Kristeva is drawn to states of extremity where language and the psyche are under duress, and in this book Smith examines the way the alchemical properties of words may transform these extremities into what Kristeva calls 'a fire of tongues, an exit from representation'.

Julia Kristeva and Literary Theory A leading literary critic and psychoanalyst, Julia Kristeva is one of the most significant French thinkers writing today. In this up-to-date survey of her work, John Lechte outlines fully and systematically her intellectual development. He traces it from her work on Bakhtin and the logic of poetic language in the 1960s, through her influential theories of the ‘symbolic’ and the ‘semiotic’ in the 1970s, to her analyses of horror, love, melancholy and cosmopolitanism in the 1980s. He provides an insight into the intellectual and historical context which gave rise to Kristeva’s thought, showing how thinkers such as Roland Barthes, Emile Benviste and Georges Bataille have been important in stimulating her own reflections. He concludes with an overall assessment of Kristeva’s work, looking in particular at her importance for feminism and postmodern thought in general. Essential reading for all those who wish to extend their understanding of this important thinker, this first full-length study of Kristeva’s work will be of interest to students of literature, sociology, critical theory, feminist theory, French studies and psychoanalysis.

Julia Kristeva Mixing fiction, history, psychoanalysis, and personal fantasy, Teresa, My Love turns a past world into a modern marvel, following Sylvia Leclercq, a French psychoanalyst, academic, and incurable insomniac, as she falls for the sixteenth-century Saint Teresa of Avila and becomes consumed with charting her life. Traveling to Spain, Leclercq, Julia Kristeva's probing alter ego, visits the sites and embodiments of the famous mystic and awakens to her own desire for faith, connection, and rebellion. One of Kristeva's most passionate and transporting works, Teresa, My Love interchanges biography, autobiography, analysis, dramatic dialogue, musical scores, and images of paintings and sculpture to engage the reader in Leclercq's—and Kristeva's—journey. Born in 1515, Teresa of Avila outwitted the Spanish Inquisition and was a key reformer of the Carmelite Order. Her experience of ecstasy, which she intimately described in her writings, released her from her body and led to a complete realization of her consciousness, a state Kristeva explores in relation to present-day political failures, religious fundamentalism, and cultural malaise. Incorporating notes from her own psychoanalytic practice, as well as literary and philosophical references, Kristeva builds a fascinating dual diagnosis of contemporary society and the individual psyche while sharing unprecedented insights into her own character.

Julia Kristeva This is a collection of 22 never-before-translated interviews and one personal essay by Julia Kristeva. Kristeva's in-depth discussions with major figures in contemporary arts and letters cover topics as diverse as the American literary academy, fiction writing, and
issues in neuroscience.

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