

PROVISIONAL TABLE OF CONTENTS

1. INTRODUCTION

My objective is to sketch the formulation of Amat's literary/ narrative poetics as the *Bildungsroman* of the authorial voice using a transgen(d)eric narrative perspective. Amat's very particular usage of first-person narrative moulds is the key-feature to be analysed from this position, an approach that can be justified both from the point of view of her evolution and also from a critical perspective that would focus on the relationship between gender and genre. The approach blends feminism, psychoanalysis and narratology.

The notion of authorship, the Barthesian death of the author also ascribed to Foucauldian thought and Amat's maintained opinion that writing is a suicidal act are notions that permeate all her literary production. Still, the authorial voice of her works differs substantially between the texts analysed in each different section. Arguably, her own authorial awareness only exists in the texts analysed in the last chapter.

Challenging the notion of authority and of the authorial voice, a post-modern dilemma and feminist issue in itself, turns out to be initially a narrative issue. In the case of Amat, the concept of first-person narrative mould has to be challenged next to the notion of authorship.

Chapter 1

Cuerpo desnudo blanco (unpublished novel).

Pan de boda (1979). Barcelona: la Sal, Edicions de les Dones.

Narciso y armonía (1982). Madrid: Puntual Ediciones.

Amat describes her first three texts as "novelas de juventud en las que apostaba por un tono personal". The configuration and emergence of the female subject is the thematic thread that links the unpublished *Cuerpo desnudo blanco*, *Pan de boda* (1979) and *Narciso y armonía* (1982). Female subjectivisation is the main

theme of the three novels. The treatment of the sphere of the personal gains relevance here and is displaced by metaliterature in the texts treated in Chapter 2.

Already in these novels, it is possible to trace the intellectual contribution of key thinkers like Freud, Foucault, Barthes or Deleuze and also to abstract Amat's own critical contribution stemming from her narrative interpretation of these theories. The female literary subject is going to be a key theme in Amat. The narrative sophistication of the three texts is also a feature that unites them. The ongoing critical debate about whether there is something about femaleness waiting to be expressed cannot be dissociated from this narrative sophistication and justifies the joint analysis of these three novels together. The clearly defined gender awareness shown by the author in recent works is echoed in the treatment of female psychic alienation displayed in these works.

Chapter 2

El ladrón de libros y otras bibliomanías (1988). Barcelona: Muchnik.

Amor breve (1990). Barcelona: Muchnik.

Monstruos (1991 [1990]). Madrid: Anaya & Mario Muchnik.

Todos somos Kafka (1993). Madrid: Anaya & Mario Muchnik.

It can be argued that *El ladrón de libros* (1988), *Amor breve* (1990), *Monstruos* (1990) and *Todos somos Kafka* (1991) define the role of memory, silence and oblivion in the configuration of the literary psychobiography of the female literary subject: as reader, writer and also narrated object. As a sphere of representation, the personal gets more and more intertwined with the literary in Amat's texts. The literary competes with the social and finally displaces it in *Todos somos Kafka* (1991), her most metaliterary text. This chapter looks at the most eclectic texts of Amat, the ones that have been described as "libros inclasificables". The most metaliterary of them is the one nearest to the novelistic genre: *Todos somos Kafka*, a narration of female interaction with the literary canon, an interaction that will become a defining feature of the novels analysed in the last chapter. The relationship between gender and genre is questioned in all the books grouped in this chapter. From the point of view of narratology, these texts are simple. From a psychoanalytical perspective they are not.

Chapter 3

Viajar es muy difícil. Manual de ruta para lectores periféricos (1995).

Madrid: Anaya & Mario Muchnik.

Viajar es muy difícil can be considered as a pivotal work or a text that closes a narrative cycle openly experimental. It is a fictionalisation of the history of literature in which the linear concept of time is challenged and another historical rendering is offered through a prescriptive reformulation of space and time. Literature is seen as a journey. *Viajar...* condenses all the key literary topoi of Amat under a prescriptive format: the modern writer (male or female) as a closeted subject and/or as a monster, the importance of the diary for the female writer as a literary space outside gender and genre, the relationship between madness and silence and also the one between suicide and identity, the space of the library, the memory of the writer and the dialogic interaction with the male-authored literary canon, feminine asepsis and problematic masculinity. This text can be regarded as an act of literary self-prescription. It signals a certain authorial awareness. It somehow completes a literary *bildung*. This chapter will include a conclusive section on the *Bildungsroman* of the authorial voice, a transgen(d)eric narrative. I believe this is a crucial part of the thesis since it is meant to sum up not only the aspects treated in the previous chapters but also to link them logically and critically with what Amat regards as her very own voice, the one she found in *La intimidación*, a mixture of style, poetics, themes, etc.

Chapter 4

La intimidación (1997). Madrid: Alfaguara.

Letra herida (1998). Madrid: Alfaguara.

El país del alma (1999). Barcelona: Seix-Barral.

At a critical level, I intend to question the almost inevitable genderisation of character gender critics advocate and also discuss whether Amat's characters are actually genderised and/or in what ways this genderisation is problematic. Again, I do consider that this basically psychic feature is connected to the narrative moulds

adopted and, more precisely, to the role played by the first-person. In *La intimidad*, there is a first-person narrator throughout; *Letra herida* displays at times a metaliterary quasi-autobiographical or rather psychobiographical 'I' and the plot of *El país del alma* is unfolded by an omniscient narrator whose discourse is fused with the voice of the protagonists.

Section 1. *La intimidad*.

Section 2. *Letra herida*: The re-exposure of the authorial voice. This section will deal again with what I have defined as transgen(d)eric. In this book, Amat clearly maps her literary poetics and influences. This mapping *anew* conducts to the clear isolation of the category of gender. The book offers the definite blend of the critical 'I' with the authorial and with the fictive 'I'.

Section 3. *El país del alma*

4. FINAL CONCLUSION

5. BIBLIOGRAPHY