

# Table of Contents

<b>Acknowledgements</b>	ix
<b>Introduction: The Modern Novel as Validation of Woman</b>	1
Antigone's Claim	3
The Reproduction of Gendering: How Women Make Women	7
Authoring the Dual Self	13
Family Trauma and the Female Ego	15
An Outline of the Chapters	17
<b>Chapter One: Marriage, Slavery, and the Struggle for Voice</b>	
<b>George Sand's <i>Indiana</i> (1832)</b>	21
Sand's Masculine Narrator	24
Performances of Gender and Patriarchy	29
Noun: Indiana's Physical Context	33
Slavery and Social Awareness	37
Conclusion	43
<b>Chapter Two: Murder by Mother</b>	
<b>Karolina Pavlova's <i>A Double Life</i> (1848)</b>	47
Society and the Education of Young Women	48
Suppression and the Family Dynamic	57
The Oedipal Complex, Narcissism, and Female/Female Relationships	62
Pavlova's Voice	69
Conclusion	73
<b>Chapter Three: Utopia and Maternal Heredity</b>	
<b>Nikolai Chernyshevsky's <i>What Is to Be Done?</i> (1862)</b>	75
Chernyshevsky's Narrator	78
A Feminine Space	81
Mother and Daughter: The First and Second Dreams	85

Reality and Physicality: The Third and Fourth Dreams	91
Conclusion	95
<b>Chapter Four: Empire, Family, and Social Disease</b>	
<b>Emile Zola's <i>L'Assommoir</i> (1877); <i>Nana</i> (1880)</b>	97
Paris: Excess and Empire	100
The Decline of the Patriarch	105
The <i>voilement</i> and <i>dévoilement</i> of Desire	112
<i>La Mouche d'Or</i>	119
Conclusion	122
<b>Chapter Five: Death: Communion with the Feminine Self</b>	
<b>María Luisa Bombal's <i>La amortajada</i> (1938)</b>	125
Validating a Voice	127
Home Sweet Prison	138
Death and Self: Acceptance and Communion	142
Conclusion	147
<b>Chapter Six: Reflections of the Living Dead</b>	
<b>Isabel Allende's <i>The House of the Spirits</i> (1982)</b>	151
The Narrator and Her Others	154
Legitimate and Illegitimate Family	161
Trauma: The Family's Wound	163
The Unification of Body and Family	168
Conclusion	176
<b>Conclusion: Return to the House of Labdacus</b>	179
<b>Notes</b>	187
<b>Bibliography</b>	191
<b>Index</b>	197