

Abstract

The thesis explores five twentieth-century female authors, who incorporate the phenomenon of literary doubling in their novels: H.D., Anaïs Nin, Ann Quin, Brigid Brophy and Kathy Acker. They can be divided into three groups.

The first group is represented by H.D. and Nin, writing in the first half of the twentieth century. They are modernists whose autobiographic fiction is influenced by the developments of psychoanalysis. While psychoanalysis is a continuous source of inspiration for them, they begin noticing its elements of repression and chauvinism.

The second group consists of Quin and Brophy, whose fiction directly reflects the changes that were happening on the feminist front. Their creative writing openly challenges and rejects the patriarchal structures that constrain it.

Acker, as a representative of the third generation, sees the oppression of women as an example of social oppression on a larger scale. A socio-political critique, her punk novels focus on centralization of marginal social groups.

There is doubling happening on various levels in the novels: doubling of real personages as characters, appearance of the author as a character, doubling among the characters, bipolarity of gender, ambiguity of language and meaning, etc. The purpose is to emphasize and draw attention to certain aspects of the fiction, which aims to subvert traditional discourse. The novels discussed are metafictional, an aspect further emphasized by the doubling. They are observed through the theoretical framework of psychoanalytic (Sigmund Freud, Otto Rank) and feminist (Julia Kristeva, Hélène Cixous) criticism, while their aspects as self-conscious fiction are framed by the post-modern criticism of Patricia Waugh and Linda Hutcheon.