Introduction

Feminist literary theory has encouraged the innovative reading of literary texts. The affirmative potential of feminist ideology helps to develop alternative discourses. Feminist writers have been constantly using the conceptual framework of the feminist theory to generate and develop these discourses. A large volume of feminist writings centred on female body and woman’s experience of mothering celebrates the uniqueness of female body and its maternal functions. Drawing from the feminist insights on the female body, the maternal body, we can derive the possibility for the production of a new feminist theoretical domain of maternity discourses. Maternity discourses constitute a new theoretical space that constructs maternity, the experience of mothering, the “maternal-feminine desire,” as the core of female sexuality and the sole source of female identity. They challenge phallocentric discourses and the social order entrenched on phallocentrism.

Maternity discourses, in their articulation of the many faces of the Woman-Mother, explore the possibility of transforming woman’s maternity as a form of alternative discourse/politics that challenges and resists the patriarchal dominance. In patriarchy, women, mothers, are victims of multiple oppressions internally generated by phallocentric society and externally induced by an equally oppressive, inegalitarian world order. As feminists view, women should equip themselves for
“effective” resistance and participation in societal transformation. The new feminist theoretical domain of maternity discourses redefines maternity as an alternative discursive force that enables women to effectively resist and terminate their oppression in patriarchy, transforming the world around.

The objective of the study is to discover the range of maternity discourses as a new distinct feminist theoretical realm and then to analyse and evaluate the five works of fiction by women writers – *Mama, Room, The Things We Do for Love, We Need to Talk About Kevin* and *First Wives Club: Coast Salish Style* – in the context of the expanding realm of maternity discourses. These fictional works by Terry McMillan, Emma Donoghue, Kristin Hannah, Lionel Shriver and Lee Maracle respectively project woman’s maternity as an ideal alternative discourse that poses an effective resistance to the patriarchal social order which denies women, mothers, their real identity and autonomy. Before prefacing the study, it is appropriate to introduce the five fictional works selected for the study and their respective authors.

Terry McMillan, the internationally acclaimed African-American author, uses her writing as a way to give voice and expression to several strong female protagonists. She has profiled in her works the urban experiences of African-American women. Apart from being a renowned and celebrated novelist, McMillan is also the editor of *Breaking Ice:*
An Anthology of Contemporary African-American Fiction. She has been a fellow at both Yaddo and the MacDowell Colony and has received grants from the PEN American Center, the Authors League, the Carnegie Fund, the New York Foundation for the Arts, and the National Endowment for the Arts. She lives in northern California with her son, Solomon. Her other novels include Disappearing Acts, Waiting to Exhale, A Day Late and a Dollar Short.

McMillan’s first novel Mama (1987) is a touching tale of a black woman-mother, Mildred, and her unswerving strength as a woman, as a mother. McMillan dedicates her debut novel Mama to her own mother, Madeline Tillman. The novel can be seen as the endless celebration of the maternal relationship between woman and her child, Mildred and her daughter Freda. The wonderful maternal bond shared by Freda and her Mama (Mildred) runs parallel with McMillan’s personal bonding with her own mama Madeline Tillman. Like Freda in Mama, McMillan was also born as the oldest of the five children and her father Edward Lewis McMillan, like Freda’s daddy Crook, suffered from tuberculosis. Like Crook, the man/father in this novel, McMillan’s father also drank too much and used to beat her mama mercilessly. And as in Freda’s case, McMillan’s mama also divorced her father when she was thirteen. In order to support the family, McMillan’s mother, like Freda’s Mama (Mildred), held various jobs as a domestic worker, factory employee and
so on. Thus, McMillan’s dedication of her first novel to her own mama, Madeline Tillman, is truly appreciable and justifiable, as she testifies that it is her mama’s endless and unparalleled love and support that made everything possible in her life and led her to the unmatchable vistas of imagination and creativity.

Set in Point Haven, Michigan, and in Los Angeles, California, McMillan’s *Mama*, based on her own life, revolves around the lives of Mildred and her five children, focusing on Mildred’s emergence as a powerful woman-mother (Mama) in the course of the novel and on her intense maternal connection with her oldest daughter, Freda. Despite the sad, discouraging state of affairs that she experiences in the patriarchal society outside, the Maternal in Mildred revitalizes her and thereby gives her strength to continue her fight to raise her family. Mildred, a black woman who underwent three unsuccessful marriages and being a mother to five children, resurrects as the heroic survivor who is willing to do anything to keep her family together.

For giving her children a better life and for securing a better future for them, Mildred takes up several jobs like that of a factory worker, a domestic worker in the houses of white folks, an employee at a Nursing Home and so on. Once, she even tries selling her body for the sake of her children but soon gives it up as she, unlike the other helpless single (divorced) black women-mothers who remain as mere victims of
patriarchy, is a strong independent Woman-Mother who cherishes and respects her body. In her world, men come and go as quickly as her paychecks, but her five children are her dream, her hope and her future. As the novel progresses, Freda, Mildred’s oldest daughter, moves to California to pursue her education and career as a writer; and later, accepting her invitation, Mildred shifts from Point Haven to California along with her children (except Bootsey who got settled in Point Haven and Money who was in jail when Mildred left for California). Money, Mildred’s son, later decides to move to California with his wife, Candy, and his son, and finally settles there with the help of his Mama. But as the novel progresses, Mildred soon reaches the state of being the lonely Mama who mourns at having nothing to do but sit around and watch her children grow up and leave her one by one.

Soon, Mildred, who is left alone by her grown-up children as they become busy with their own individual lives, tries to escape her loneliness by returning home to Point Haven and resorting to her father (Buster) and her sis-in-law (Curly Mae). But, later, her father’s death and the news of her sis-in-law, Curly, being admitted in the hospital following the attack of a second stroke, lead Mildred (Mama) into an emotional breakdown and she gradually falls into a state of neurosis. It is the reunion of Mildred (Mama) and her daughter Freda, in the end of the novel, which finally cures Mama of her neurotic trauma.
Finally, it is Freda’s return to her Mama that revitalizes Mildred, and it is this reunion that satisfies the endless maternal instincts of “Mama” in Mildred. This revived “Mama” in Mildred, the Maternal in her, gives definition and colour to her identity and strength as a woman.

Emma Donoghue is one of the contemporary women writers whose fiction is oddly life-affirming. Her great strength, apart from her storytelling gift, is her emotional intelligence. Donoghue is an Irish writer who now lives in Canada along with her female partner, Chris Roulston, a Professor of Women’s Studies and French at the University of Western Ontario, and her children, Finn and Una. She is one among those women writers, who has been tagged as an outsider on the Man Booker longlist which soon vanished in the airs as her novel Room has been shortlisted for the Man Booker Prize 2010 and recognized as an international bestseller. As a writer, with a voice that captures the changing face of contemporary women’s fiction, Emma Donoghue is known for taking on fascinating times and characters. Her other works include The Sealed Letter, Landing, Touchy Subjects, Life Mask, The Woman Who Gave Birth to Rabbits, Slammerkin, Kissing the Witch: Old Tales in New Skins, Hood, Stir-fry.

Donoghue’s novel Room (2010) appears to be the most vivid, radiant and beautiful expression of maternal love. It presents an utterly unique way to talk about love, all the while giving us a fresh, expansive
eye on the world in which we live. It is truly a remarkable novel that can be viewed as a life-affirming fable of parent-child, in fact, mother-child, love and its triumph. The novel Room pays a heart-warming homage to the limitless capabilities of maternal love and the power of the imagination. The novel is all about the mother, Ma, and is narrated by her five-year-old son, Jack. This piece of fiction is, therefore, a beautifully nuanced testimony to how the experience of being a mother has changed one’s status as a “woman.” This is evident in the fact that as a woman Donoghue has written a work on “woman,” on “mother” and, moreover, has dedicated her novel Room to her children. As she claims, Room is for Finn and Una, her son and daughter, whom she regards as her best works. Here, as a woman-writer, she hints at the greater realization of “woman-mother” being the greatest, surpassing Creator and Artist on earth.

Donoghue’s startlingly original and moving novel about two captives, Ma and her son Jack, illuminates the power of motherly love. Room is an examination of maternal love, narrated from the point-of-view of a five-year-old child born and raised in a tiny, windowless cell where he and his mother have been held captive by a shadowy monster (the pervert named Old Nick). The Woman-Mother (“Ma” – we never learn her name) has kept herself sane by devoting all her energy to give Jack as normal an upbringing as possible. The fact that Ma’s name
is not revealed throughout the novel actually intensifies and strengthens her identity rather than causing a lack of identity. It is the experience of mothering that strengthens and shapes the identity of Jack’s Ma as a woman in the novel.

Donoghue’s novel *Room* was triggered by cases such as those of Elizabeth Fritzl in Austria. She wrote this novel being struck by this case of Josef Fritzl who locked his daughter, Elizabeth, in a basement for twenty-four years, raped her repeatedly and fathered her seven children – three of whom he imprisoned with her. Donoghue has been keen to contextualize the link between her novel and the Fritzl case. The media reports of Felix Fritzl (Elizabeth’s son), aged five, emerging into a world he did not know about, has put the idea into Donoghue’s head. That notion of the trauma experienced by a young mother and that of the wide-eyed child emerging into the world like a Martian coming into Earth seized her. The whump Donoghue experienced on hearing Felix Fritzl’s story may have had something to do with the fact that her own son was four at the time. It is true that she has written *Room* under the influence of cases such as those of Elizabeth Fritzl, but it is totally wrong to view this novel as a satire on any of those real incidents, as that which exploits the grief of victims. The idea has been triggered by these real incidents but Donoghue’s writing and its ultimate product (*Room*) belongs to that rarest of entities, an entirely original work of art.
And no one will know this until they literally read this work of fiction. Donoghue’s utterly gripping plot may sound as if it has been ripped from headlines, but there’s real art here; there is such incredible imagination and dazzling use of language here. Rather than exploiting the grief, *Room* is a moving portrayal of how love can be born, nurtured and how it can survive in the darkest of places. Above all, it is a novel about the love between a mother and her child; it is a kind of sustained poem in praise of motherhood, the experience of mothering and the strength of maternal love.

Kristin Hannah is one of the prominent international bestselling American women writers. In her novels, Hannah explores the intimate landscape of the female body and its experiences. Hannah’s novel *The Things We Do for Love* (2004) is a poignant and evocative fictional narrative that celebrates the magic of the Woman-Mother’s experience of “mothering,” the joys of coming home (the unyielding moments of extraordinary joy which accompany the reunion of Woman-Mother and her child), and the things we so willingly and wholeheartedly do for love (here, the maternal love shared by the mother and her daughter). Hannah, a star of women’s fiction, writes enormously touching stories of love, delving into the depths of female psyches and delineating emotional nuances. She lives with her husband Benjamin and their son Tucker in the Pacific Northwest. Her other major works include
On Mystic Lake, Angel Falls, Summer Island, Distant Shores, Between Sisters, Magic Hour.

The novel *The Things We Do for Love* uncovers the unique vigour which flows endlessly from the unparalleled bond of maternal love shared by Angie (the Woman-Mother) and the girl Lauren. After years of trying to have a baby, Angela DeSaria (Angie) is left with too many broken dreams and a ruined marriage. Angie had conceived three children – two had ended in miscarriage and one (her daughter, Sophia) had lived for only a few short days. Later, she decides to adopt a child legally. But soon, her plans of adoption fail as the teenager-girl Sarah Dekker who promised her the baby finally changes her mind and decides to keep the baby. Thus, following the years of her infertility and losses, Angie and her husband Conlan Malone finally decide to end their marriage. Following a painful divorce, Angie moves back to her hometown, rejoins her loud and loving family, and assists her mama and sisters in the running of their family restaurant. In the small Northwest town of West End, where fate rises and falls like the tides, Angie finds a troubled girl Lauren who excites the undying Maternal desire in her. It is this rebirth of the Woman-Mother in Angie, her Maternal Power, which even helps her to transform her ex-husband, Conlan, from being a patriarchal man/father to one capable of unconditional love.
Lauren Ribido, the seventeen-years-old girl, lives in a poor and rotten part of the town with her mom. Lauren’s mom is one of those poor victims of patriarchy, who got knocked up at a school dance and was still a student at school when she was rejected by her boyfriend who fathered Lauren. Leading the life of a single woman with a child to raise under impoverished circumstances (being denied of normal education, decent job and respectable life), Lauren’s mom had gone mad to such an extent that she became addicted to drinking and making love, always left behind by men at the receiving end with rejection and embarrassment. Thus, as life progresses in the novel, Lauren’s mom is on the verge of dropping her job at a beauty salon, and this has made Lauren’s life more miserable that she was struggling hard to earn a living for herself and her mom. But, we also find that Lauren’s mom is one who, apart from her experiences of being cheated repeatedly at the hands of patriarchal men in the name of love, has no regrets about being mother to a daughter like Lauren. She sincerely wishes a better life and future for her daughter Lauren.

Meanwhile, Angie sees something special in Lauren and they form a quick bond as she offers the girl a job at her family restaurant and thereby accepts Lauren as part of her family. But soon, Lauren’s mom is terribly broken down as she learns about her seventeen-years-old daughter’s pregnancy. Since she could never stand the sight of her
daughter ruining her entire life like her own, she advises Lauren to have an abortion. But, as Lauren disagrees to abort her baby, her mom is emotionally broken down and, to escape this helpless situation, abandons the girl. When Lauren is abandoned by her mom, Angie offers the girl a place to stay. As Angie invites Lauren to come and live with her, the rebirth of the innate Woman-Mother in Angie, which Lauren already excited in her, becomes complete. They, thus, begin their new life accepting each other as mother and daughter. Soon after, when Lauren is forced by patriarchal intrusions to make a choice between her education and her baby, she asks Angie to adopt her baby. But, when the baby is born, Lauren finds it really hard to give away her baby and thus the girl runs away from the hospital in the middle of the night, leaving a letter for Angie apologizing for what she had done to her and also expressing her intense desire to become Angie’s daughter. Despite all these emotional repercussions, finally, as the novel ends, Lauren, the girl, unable to resist her unending desire to return to the Woman-Mother, finally comes back home with her baby to undergo the wonderful experience of reunion with Angie, the Woman-Mother. On the other hand, finally, Angie makes it clear to Lauren that the child whom she craves to mother all along is the girl herself, and accepts Lauren’s baby as her grandchild. As the novel ends, Angie expresses her immeasurable feelings of gratitude to Lauren for revitalizing the experience of the
Woman-Mother in her and for gifting her with the experience of being a grandmother too, in the end.

Lionel Shriver is an American-born British author who has won international renown as a novelist. Shriver is also widely published as a journalist, writing features, columns, op-eds, and book reviews for the *Guardian*, *New York Times*, *Wall Street Journal*, *Financial Times*, *Economist*, and many other publications. She is frequently interviewed on television, radio, and in print media. She lives in London (with her husband Jeff Williams) and Brooklyn, New York. Her other works include *So Much for That*, *The Post-Birthday World*, *A Perfect Good Family*, *Game Control*, *Double Fault*, *The Female of the Species*, *Ordinary Decent Criminals*.

The winner of the Orange Prize 2005, Shriver’s novel *We Need to Talk About Kevin* (2003) is a brilliant, controversial, unsettling novel that documents the deep emotional experiences of Eva Khatchadourian, the Woman-Mother, and her struggle to come to terms with her son Kevin and the murders he committed. This novel, written as a series of letters from Eva to her dead husband Franklin Plaskett after the massacre committed by their son, explores and uncovers the power of the Maternal in Eva (the Woman-Mother) which in turn helps her to survive all alone through the reality of the massacre caused by her son while her
husband Franklin (the patriarchal man/father) accepts defeat and ends up being killed by his own son.

In the beginning, Eva is introduced as a patriotic Armenian, who is also an aspiring, passionate traveller and writer living in America with her husband Franklin. She conceives Kevin at a time when she is not really prepared for the experience of maternity. But, as soon as Kevin is born, Eva starts craving to experience not the patriarchal institution of Motherhood run by its pre-set Rules, but the adventurous and wonderful journey of the woman into the new foreign land of maternity. This intense desire in Eva to experience “mothering” on her own terms, initially, goes in vain with Franklin’s (the patriarchal man/father’s) frequent intervention. As life moves on, in the novel, Eva (the Woman-Mother) becomes aware of Kevin’s strange affinity for violence and thus keeps an alert eye on her son. But, all her attempts to prevent Kevin from acts of cruelty go in vain as Franklin (the patriarchal man/father) constantly intervenes and justifies his son. When Eva tries to inform Franklin about Kevin’s misdeeds, he merely dismisses the charge on the boy and accuses Eva of being a bad mother. Lacking vision and thereby turning a blind eye to Kevin’s inclination to violence, Franklin presents the boy with a crossbow as a Christmas gift. In doing so, Franklin, unlike Eva (the Woman-Mother), exposes himself as weak and dumb. Later, at the age of fifteen (three days before he turned sixteen),
Kevin kills eleven people including his father Franklin, his sister Celia, his teacher and many of his schoolmates, by shooting them with arrows from the same crossbow. Following this massacre, Kevin is arrested, put to trial and sentenced to seven years at the Claverack prison. Meanwhile, Eva had to sell all her liquid assets – her company, their family house – for Kevin’s pricey defense. After Kevin’s trial and sentence, Eva works at a travel agency, moves into a serviceable apartment, and pays regular Saturday visits to Kevin at the prison. Three days from adulthood (eighteen years), Kevin finally behaves like “a little boy” confused and bereft when Eva pays a visit to her son on the day of the second anniversary of the massacre committed by him. Kevin, finally, confesses to his mother that he doesn’t really know why he committed those murders. This transformation in Kevin touches Eva (the Woman-Mother) that she consoles him and returns to her apartment. As the novel ends, reflecting on the fact that her son Kevin has five grim years left to serve in an adult penitentiary, Eva finally makes a reference to a second bedroom in her apartment with a copy of Kevin’s favourite book *Robin Hood and His Merry Men* lying on the bookshelf. This, in turn, suggests Eva’s (the Woman-Mother’s) hope for her reunion with her son Kevin after his release from prison. Thus, the novel ends with an emotional reconciliation between Eva and her son Kevin, between the Woman-Mother and her child.
Lee Maracle is an internationally celebrated Native Canadian writer of Salish and Cree ancestry who creates an unparalleled literary kaleidoscope of Aboriginal life in Canada. She is one of the most prolific Aboriginal women authors in Canada, an internationally acclaimed expert on Canadian First Nations culture and history, and also a recognized authority on issues pertaining to the lives of Native Canadian women. Maracle is currently Writer-in-Residence at First Nations House, University of Toronto, and also serves as an instructor in the Department of Aboriginal Studies at University of Toronto. She, a mother of four and a grandmother of five, now lives in Toronto. Her other major works include Bent Box, Bobbi Lee: Indian Rebel, I am Woman: A Native Perspective on Sociology and Feminism, Ravensong, Sundogs, Daughters are Forever, Sojourner’s Truth and Other Stories.

Maracle’s collection of short stories First Wives Club: Coast Salish Style (2010) includes stories concerning the experiences of First Nations women in Canada like that of mothering, women’s activism, teaching, writing and so on. First Wives Club: Coast Salish Style consists of three short stories that break fresh ground for the rebirth of the Woman-Mother as a new strong independent entity immune to the laws of phallocentric universe. The story “First Wives Club: Coast Salish Style,” which begins the collection, is narrated from the perspective of a Native Canadian woman-mother. We never learn the
name of the Woman-Mother who narrates the entire story as if her very status of being a “mother” redefines her identity as a “woman.” This is a wonderful fictional narrative in which the Woman-Mother of Salish origin, while contemplating on how the First Nations women (particularly women-mothers above the age of fifty-five) are often denied of their sexuality by the white patriarchal world, recollects a story from her Salish culture – one that teaches about the power of women as “mothers” and their undying desire-to-mother. The Woman-Mother who narrates the story feels for her clan and regards women as even more sexually appealing and beautiful as they become “mothers,” which in turn goes against the patriarchal dictum. The story “Blessing Song” is also narrated from the point-of-view of a Native Canadian woman-mother whose name is again not revealed throughout the fictional narrative. Thus, this story can also be seen as the one that manifests how a woman’s identity and strength lie in her Maternal Power, in the sense of Oneness or Wholeness that she shares with her child. The story, with its extremely short plot, is all about the sense of Oneness or Wholeness, the “togetherness,” that the narrator experiences in the company of her daughter Tania and grand-daughter when the three together take a holiday and go on a boat trip to Puget Sound to watch the killer whales. The story “Laundry Basket” is all about a Native Canadian single (divorced) woman-mother, a struggling writer, who, despite all her
haunting memories of her broken marriage and of her oppressive patriarchal husband, reclaims a new promising life for herself and her two sons. Marla, the Woman-Mother in the story, is an aspiring author struggling hard to establish herself as a successful writer. Turning a writer herself, Marla (the Woman-Mother), in the story, is portrayed as one who is deeply devoted to her writing. The Woman-Mother, thus, gets too immersed in her stories that she often keeps postponing her household chores like the laundry work. Her married life is full of friction and familial unrest, as her white husband constantly suppresses her writing self, makes fun of her dreams of becoming a writer, and very often complains of her lack of devotion to housework like the laundry, as if she is committing a crime in doing so. In her married life, the Woman-Mother is thus forced by the patriarchal man/father to feel guilty of paying no proper attention to the household work, and he once even accuses her of committing a crime by not satisfying her holy duties of motherhood. But soon Marla divorces her husband, starts earning through her writing and finally succeeds in beginning her life anew with her sons.

The female protagonists, the Women-Mothers, are the notable female survivors in the fictional works introduced above. They stand as a testimony to the power of woman’s maternity as they reclaim an independent new life for themselves and their children. Through the
Women-Mothers, the female protagonists, the select fictional works serve to reveal the different factors that structure or characterize woman’s mothering and thus show how, through the experience of mothering, women look for and discover a way out from the restricting chains of patriarchy. Thus, the five select works of fiction by women writers manifest woman’s maternity as an incredibly powerful alternative discursive force.

This study is divided into five chapters. The first chapter, **The Politics of Maternity Discourses**, discusses the characteristics and evolution of maternity discourses in the light of the works of a range of feminist thinkers and critics. It concentrates on how maternity or “mothering” emerges as an alternative form of politics that challenges the phallocentric social order. The politics of maternity discourses places the woman's experience of mothering as an integral and constituting element in the restructuring of society and the subversion of its phallocentric structure.

The second chapter, **Rereading Lacan: Towards an Alternative Semiotics**, carries out a feminist rereading of Lacan that attempts to redefine or recast Lacanian concepts in a new realm of signification. In this context, the Woman-Mother is the Word, a substitute for the Phallus, the Privileged Signifier for the child, especially in the absence of an articulate father figure or an active
When the Woman-Mother is the sole source of signification for the child, and when the patriarchal man/father is passive, silent or absent, we come across an interesting phenomenon called the “overlapping or extension of Lacanian psychic stages” as we see in the fictional works selected for the study. This chapter attempts to reclaim a distinct space for the Woman-Mother in the Symbolic. The chapter explores how the five select fictional works by women writers emerge as effective literary demonstrations of the way the Woman-Mother enters, dominates and even threatens the Symbolic (the signifying realm of the Father) and thereby subverts the phallocentric signification.

The third chapter, Paradigms of the Maternal-Feminine Desire: A French Feminist Reading, analyses the five select women’s fiction using the theoretical standpoints put forward by the French feminists Cixous, Irigaray and Kristeva. Reading the select works of fiction in the light of the intellectual possibilities discussed by the three major French feminists demonstrates how these fictional works wonderfully manifest the French feminist concepts like woman’s undying “maternal desire,” the woman-to-woman relatedness, the mother-to-mother connectedness and so on. The chapter reveals how the female protagonists, the Women-Mothers, in the select fictional works rediscover their real strength in the “maternal-feminine desire.”
The chapter also traces the application of the French feminist theoretical standpoints in the select fictional works which in turn constitutes an attempt to bring back the “maternal-feminine desire” into the theoretical focus and thereby to revive the maternal continuity among women of all generations and cultures.

The fourth chapter, *Decolonizing the Body: Maternity as Strategic Resistance*, analyses and demonstrates how the five select works of fiction by women writers manifest the power of woman’s maternity in decolonizing female body from patriarchal oppression and in retrieving the lost identity of women in a male-dominated society. By reading Foucauldian notions of power and reverse discourse along with the feminist theoretical standpoints put forward by Rubin and Brownmiller we can derive the possibilities of effecting the feminist political act of posing resistance, of fighting back and decolonizing the female body. This chapter, therefore, attempts to analyse each of the select women’s fiction as an effective literary move portraying woman’s maternity as a form of effective strategic resistance against the social exclusion and sexual oppression of women in patriarchy.

The fifth and final chapter, *Expanding Dynamics of Feminist Narratives*, discusses the distinct feminist narrative strategies that characterize the female narrative space of maternity discourses in the five select fictional works. The emergence of the new feminist discursive
space of maternity with its distinct feminist narrative strategies, which this chapter announces, is theoretically substantiated with Cixous’s concept of *écriture feminine* and Cameron’s ideas on language and sexuality.

The study aims at to establish a new feminist theoretical space of maternity discourses that redefines woman’s maternity as the source of alternative discursive politics. The study analyses five select works of fiction by women to demonstrate how these fictional works emerge as effective manifestations of the new feminist theoretical space of maternity discourses. The analyses carried out in this study reveal how these fictional works illustrate the power of woman’s experience of mothering that makes the Woman-Mother strong enough to subvert the phallocentric social order and to free herself from all patriarchal entrapments.