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**Transforming feminist care ethics: Tracing (un)memorable mother-daughter
relations through psychoanalytic inquiry**

**Thesis presented in partial fulfilment of the requirement for the degree of
Doctor of Philosophy
in Psychology**

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Abstract

This thesis draws upon traditional and feminist theories of psychoanalysis, and embarks upon a journey of inquiry initiated by a personal experience of end-of-life care for my mother. Positioned as responsible caregiver, I found myself unable to articulate my experiences as anything other than caregiver-patient who suffered a combination of ‘exhaustion and grief’ leading to hallucination manifesting as hysterical symptom. The constraints on positioning available to me generated the following question as the catalyst for present study. How can mother and daughter relations be spoken within contemporary discourse and how is care positioned in relation to mother-daughter encounter? The inquiry begins with a critical reading of contemporary literature on mothering, care and caring to locate the study within a genealogy of feminist engagement with ethics of care. After situating both feminist care ethics and hysteria within the trajectory of psychoanalytic development, I explore Lacan’s rereading of Freud’s mapping of the unconscious, pre-conscious and conscious as the initial theoretical framework for inquiry, given that this is where hysteria linguistically intertwines with psychoanalysis as a product of caregiving stress. Within the genre of searching, I follow a series of journeys, investigating texts for gaps and pathways enabling a mother-daughter encounter to be remembered and spoken differently. Each journey informs and transforms the problematics of remembering and articulating mother-daughter encounter. Yet they reiterate constrictions at the place where perception meets thought, and each journey is hindered by a metaphorical wall of language. After discussing how the wall locates mother-daughter encounter and care within discourse and shapes reality as a constant series of assimilating, marginalising and discriminating I extend the scope of inquiry

through reading feminist theorists of difference including Irigaray's concepts of mimesis and fluidity, Ettinger's matrixial borderspace and Braidotti's nomadic subject. This allows a rereading of feminist care ethics and possibilities of transformations, where theorising a more inclusive grammatical structure can be thought as enabling possibilities for speaking, writing and remembering women's encounters with women and a daughter's encounter with her mother.

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A memorable story

One of the few loving mother-daughter bonds depicted in western mythology is that of Demeter and Persephone. Within available versions of Greek mythology, Demeter is one of the twelve Olympians, a Goddess who has powers over, or inextricably intertwined with, the fertility of the earth. Demeter and her daughter Persephone are inseparable and totally devoted to each other (Guthrie, 1955; Irigaray, 1994). As the result of a deal made by Persephone's father, Zeus, Persephone is abducted by Hades and taken to the underworld. Demeter, devastated by her daughter's abduction, roams the earth in search of her daughter (Guthrie, 1955). She renders the earth barren, initiating widespread famine. Finally, Hades agrees to release Persephone, but not before he tricks her into eating a pomegranate seed. By eating the seed, she commits herself to return to the underworld every year for several months, as his bride (Gray, 2007; Kerényi, 1949/1985a). Winter is the direct result of her abduction, the time of the year that Persephone spends with Hades and a time of forced separation from her mother (Irigaray, 1994; Gray, 2007).

Preface: Where is care?

Some years ago, I became a caregiver for my mother, who was terminally ill and had a short time to live. Given that I was the only daughter, I fully understood that this is what daughters do, having witnessed my mother care for both her mother and my father's mother at the end of their lives. My mother wished to die at home and there was never any question in my mind that it should be any other way: I set out to accommodate her wish. Given that my mother's health deteriorated rapidly as she came out of remission, virtually overnight I became endowed with 'what it takes' to responsibly care for a beloved family member. Some years later, I sat down to write of my experiences. I initially wrote something like, "I was my mother's caregiver." There were few words and many tears. I had retained vivid memories of those days along with a strange mix of grief and anger, spoken as grief that she was no longer here, anger that she had left.

When I moved back into the family home and took up my new position, my mother was bedridden; having chosen my old bedroom as the place in the house that she would prefer to die. As she became weaker, she insisted on taking frequent trips to the bathroom. Movement caused her great pain over and above the effects of the drugs, but she was an intensely private person and insistent that she did not want to be a burden. Her insistence to do things on her own meant that I was with her for as many hours as I could stay awake. Indeed when I found the time to sleep, I recall being woken to go and assist my mother who was on the move again. Exhaustion was inevitable as her condition became one of sleeping, waking, asking 'is that you dear' until finally she slipped into a morphine induced coma.

The night before she died, a friend arranged for a hospice nurse to come into the house so I could get some rest. That night, while I was sitting with my friend, I

experienced some odd hallucinations. I felt my stature change to that of my mother's and when I looked at my hands they had changed shape. They were no longer mine. They were hers. I became very frightened and silently asked her to leave. There was no doubt in my mind at the time that she was there and I was addressing her. She left, and I was left with the guilt of sending her away. Guilt seems most fitting since the request for her to leave was driven by fear and not compassion. Early next morning I returned to the house. She was still alive. Not long after I had settled myself in the chair beside her, she opened her eyes, they were clear and alert, as if observing something directly in front of her. She closed them, let out a gentle sigh and she was gone, an exit, I learned later, that was assisted by an increased dose of morphine deemed necessary by the visiting nurse.

This is not a story that I told many people: perhaps to a few of my closest friends not long after these events played out. The general 'diagnosis' was hallucinations caused by exhaustion and the stresses of caregiving. So I stored these recollections away until 'caregiving' became the focus of my research some years later. Yet there was always a feeling of loss, not just the physical loss of a mother, but something else, an uneasy feeling that I too had lost a part of myself. Something was missing in the telling as our parting, played out within our discursive positions, and within the early beginnings of formulating research topics, I began to wonder where the daughter was during the time that I became my mother's caregiver. When a daughter and mother's last days are positioned as caregiver and patient directing the discursive interactions between the two of them, where are the daughter and her mother?

Driven by my experiences, this thesis focuses on the search for a daughter's lost encounter, and an exercise of hysterical enquiry. While this story begins my

search, and I have now undertaken the inquiry, and written the thesis, I start out with the assumption that I am positioned in discourse as I study and write, as I am when I tell the story of my mother and me. To acknowledge the multiple possibilities of positioning as a daughter, which are elaborated specifically and transformed as the inquiry unfolds, the third person address is used throughout the thesis to draw attention to positioning and multiplicity.

As a case study, the daughter is engaged in caring activities. An over propensity to care according to Breuer, can be considered an hysterical symptom of hysteria (Freud & Breuer, 1893/1974; Verhaeghe, 1999). Moreover, traditional case studies, such as that of Anna O reveal that exhaustion from caregiving is a common trigger for bouts of hysteria that culminate in hallucination (Freud & Breuer, 1893/1974). The hysterical character of this enquiry, given the hallucinatory symptoms invoked through the hysterical pursuit of caregiving, places this study firmly within a framework of psychoanalysis.

Within psychology, psychoanalysis is not necessarily a favoured theoretical framework, yet the influence of psychoanalysis in relation to developmental theory, and mother–child relations, remains significant. According to Tyson, Jones & Elcock (2011), psychoanalysis is sometimes considered psychology, although not often by psychologists, who rarely acknowledge its influence. Psychoanalysis may be regarded as unscientific given that its modes of inquiry are traditionally steeped in the analysis of case studies and mythology. However, as a theory of discourse, psychoanalysis is no longer the study of the individual but theorises how language shapes an individual, how language shapes the reality of the individual, how language marginalises and excludes. Through employing psychoanalysis as a theoretical framework for critical social psychological inquiry, we can consider how

discourse erects boundaries and categorisations, how it intrudes, colonises and specularises (Irigaray, 1985a). Within the context of this thesis, given that I seek to locate a mother-daughter encounter, psychoanalysis is taken up as feminist epistemological pathways to consider the marginalisation, exclusion, intrusion, colonisation and specularisation of women. And as Freud's work linguistically creates an uneasy gap within the genealogy of psychology, somewhere around the theoretical underpinnings of scientific inquiry and behaviourism, it theoretically offers terrain within which these inquiries can begin.

Putting aside the marginalised position of psychoanalysis and indeed critical social psychology within the discipline, it is crucial, in the context of this project, to acknowledge that Freud's interest in hysteria plays a foundational role in the birth of psychoanalysis. Hysteria is still present as a series of genealogical connections interwoven within theories of human development, maternal subjectivity, morality, care ethics and educational psychology.

Freud's interest in hysteria came from his training as a neuro-scientist and was sparked by a notion that the many and varied symptoms of hysteria could not be traced to physical pathology, but were a condition of the psyche with no fixed location within the body. Arguably then, psychoanalysis evolved from fruitless avenues of scientific inquiry delving into the anatomical functions of the brain, into the psychic origins of hysteria. Its 'cure' was identified as being possible through abreaction, the talking away of the symptoms as a therapeutic practice, hence the first connection between discourse and the study of the individual who is shaped by discourse within psychoanalysis. The 'talking cure' was named by the object of one of the first recorded hysterical case studies, Anna O. Hysterical cure, then, is enabled by clear articulation, a catharsis within available discourse.

Freud (1977) also describes the process that a mother and daughter must go through to ensure normative development of the child, a process that includes rejecting the mother. Kleinian (1932, 1957, 1960) Object Relations Theory, as a further development of Freudian psychoanalytic theory, heavily underpins traditional and contemporary theories of maternal subjectivity, intersubjectivity and trans-subjectivity. As an act of questioning, hysterical enquiry returns the daughter to her theoretical and historical roots to investigate the pathways that have articulated her development, her condition and subsequent theories of mother-daughter bonds. Hence the scope of the daughter's original inquiry is set through Freudian and Lacanian concepts of the unconscious. In effect, the daughter's search begins as a search of herself, within a contextualised metaphorical framework, created within available discourse and masculine theories of psychoanalysis.

Psychoanalysis therefore, not only provides the theoretical underpinnings of inquiry, but in terms of this thesis, it sets the boundaries within which the daughter can initially inquire. The limitations of hysterical encounter are set within the borders of Freud's unconscious as described in letter 52 to Fliess (Freud & Fliess, 1985). Lacan (1997b) rereads Freud's work as a theory of discourse, each realm that Freud describes becomes an interactive layer of language structure, including a difficult area of transition between unconscious-pre-conscious, that translates through Lacan into a 'wall of language'. This is the place where pure perception meets with sound and thought to create meaning, the very foundations of how an encounter can begin to be said. What better place for a daughter to initiate her search, than the home from whence her hysterical experience has emerged, to trace her encounter back to a difficult transition and hopefully, through the wall of language. The wall metaphor features prominently throughout this thesis, appearing

within Chapter One in relation to the barriers between intensive and stay at home mothering (Hays, 1996), the private and public, difficulties of transition, transcendence, of traversing borders, boundaries, the margins, and the confines of containers.

A psychoanalytic theory involving discourse reveals a depth of language structure and a vast yet confined area of inquiry to trace what the project will reveal as being a current, fleeting perceptual moment. Hysterical enquiry traverses Freud's (1985) unconscious layers, metaphor, metonym, synchrony, and diachrony (Lacan, 1997a; 1997b); Lacan's Symbolic and Imaginary (Lacan, 1997a, 1997b), Levinas' (1978/1995; 1979; 1998) Same, Other and arguably anachrony, the 'there is' (Brody, 1998) and the Real (Lacan, 1997a, 1997b). Gaps are sensed through an uneasiness when investigating signifying chains of knowledge, a feeling that perhaps the daughter has been here before, yet can't remember. Grammar and syntax create a Symbolic structural conscious connectedness to be negotiated, through which traces, as uneasy moments of (un)memorable encounter can emerge/submerge through gaps of reality created through inquiry. As the daughter senses the gaps, I take the opportunity to search the unconscious pathways they reveal.

Psychoanalytic theories of masquerade provide added texture to the terrain that the daughter searches. Lacan reinterprets traditional mainstream theory as creating an impasse of speaking positions. Riviere's (1929/2008) original mask provided a sanctuary in an exemplary display of femininity. Lacan's mask somehow disenfranchises the place of safety as non-existent, highlighting the necessity to distinguish between the speaking positions and their available discourses. For example, within this thesis, I interpret the mainstream position as suggesting there is nothing behind the mask (Tauchert, 2007). The hysteric within a position of enquiry

asks questions of these restrictions. Within the mask, the Real and the 'there is' is unavailable, whereas, within the scope of hysterical enquiry mapped out within the bounds of Freud and Lacan's theories of the unconscious, they are possible spaces to seek, even if they can't be found. Hence, within the text, there are places where I have written within/beyond. This is to accommodate both speaking positions. Clearly, there are anomalies in relation to speaking positions if we consider the context of the inquiry, the most explicit of these being the mother-daughter encounter when framed as 'caregiver-patient'.

A clarification of these positions has prompted me to draw on Lacan's four discourses, the master, the hysteric, the academic and the analyst to help clarify the daughter's speaking positions as a starting place within the thesis. Again, these create an initial framework to consider the multiple positions that enable alternative pathways within the scope of the inquiry that is Freud's unconscious structure.

Each of the four positions introduced by Lacan take, as explained in Chapter Two, particular discursive pathways/speaking positions within the work. For example, the daughter labelled as caregiver, speaks from the position of master, as does the daughter who fears and shuns her hallucinatory hysteric symptoms. The daughter, who speaks the discourses of exhaustion uneasily and wishes to find a way to speak her experience, speaks from the position of the hysteric. The daughter who conducts the academic inquiry as a genealogy of care is the academic daughter, speaking in the discourse of the university and the daughter who critically reads the gaps is the analytic daughter. These are the initial positions occupied by the daughters and they can change rapidly. I do not always explicitly label the daughters throughout the work, given that they may change quickly. Distinctions between them can be made by readers, differently.

The other *jouissance* (Lacan, 1999) is also important to hysterical enquiry as a point of contention between the discourse of the master and the discourse of the hysteric. The hysteric interprets the other *jouissance* as a possible site for inquiry since it might include mother-daughter memory. The contention is born where the other *jouissance* may be situated within/or beyond the realms of consciousness, theorised through masculine speaking positions of consciousness. The contention is based on a difference in how each daughter speaks the boundaries of the unconscious or whose unconscious they are speaking. For example, at least one daughter ‘believes’ that the other *jouissance* may exist as ‘possession’ behind Riviere’s mask, this being a space that falls within the scope of her inquiry.

At the end of Chapter Six, the daughter unexpectedly finds herself in the ontological and metaphorical wilderness, having stepped outside the boundaries within which she is produced, enabling her to extend the scope of inquiry in an effort to articulate, and therefore remember an alternative way of becoming. This is because linguistic, structural and theoretical frameworks within the existing scope of inquiry fail to speak her encounters.

Now that the daughter has pushed the boundaries past the initial scope of inquiry, I introduce the work of Luce Irigaray (1985a), whose critique of both Freud and Lacan’s work extends these boundaries and enables Woman, not as a Lacanian (1999) not whole, but as non-existent commodified object within the realms phallic discourse. Chapters Eight and Nine, continue working with Irigaray’s reading/writing in search of memorable mother-daughter encounter, and care. Chapter Ten, introduces Bracha Ettinger’s (2006a) work, extending the realms of feminine unconsciousness, enabling the daughter to explore further afield than previously possible within an unconscious that is theoretically reputed to be

exclusively feminine. Within the broadening of the scope of hysterical enquiry, the daughter continues to (re)tell her story, reworking shifts that she is beginning to remember.

The hysteric searches for her lost encounter. She sets off on a series of cyclical quests seeking answers to remember the (un)memorable. Her quests are enabled through Butler's (1987/2004; 2000) critique of Hegel, hence the rhythm of the genre is revealed in Chapter Four, within a discussion between Benjamin (1998, 2007) and Butler (2000) on the theoretical properties of intersubjective thirdness'. Within the searching genre, two self-consciousnesses fight to the death within an inevitable cycle of failure, however, within the bounds of hysterical enquiry, the failure of each cycle does not constitute the failure of the quest. Within the genre of hysterical enquiry, each cycle enables the collection of traces and a shift in (un)consciousness. Each encounter leaves traces because the daughters' quest is irrevocably altered, whenever the encounter cannot be recalled. Explicitly we seek traces for they alert the analytical daughter to gaps and gaps open up a fresh journey for the daughters to continue her quest. Implicitly, we note the shift. For example, the first quest is initiated by a moment of uneasiness. Throughout her journey, the daughter collects traces, a collection of eloquent silences. As the daughter gets closer to the wall, the voices become louder. As she shifts the boundaries, the voices can be heard as an awakening of trace, enabled by the shifting of the wall. The rhythm of the text is also apparent within a retelling of her story and the retelling and rethinking of other stories within the interludes, this I like to call, given that the genre searches for gaps and paradox, the rhythms of disruption. In Chapter Six we are made conscious of another layer of the daughters' questing, when we consider the repetitive discourses of mythology and how they recurrently structure

contemporary discourse. There is some merging of the borders here between genre and methodology. The genre of the work enables the appearance of methodological strategies and materials as the work shifts. Therefore, in itself, the genre is part of the methodology of hysterical enquiry.

Hysterical enquiry as a methodology consists of several strategies. Care is pursued and its traces collected and connected within a genealogy of care. I sift through theoretical boundaries that string words together synchronically within a phallic chain of signifiers to find gaps. However, the pathways enabled by unconscious linguistic structure allow the daughter to traverse both consciousness and unconsciousness and consider the possibilities that may lie beyond.

A genealogy of care is assembled, gleaned from our journeys, and put together to help build the texture of the inquiry. For example, the thesis begins with an exploration of commodified care, within an historical and contemporary context. Later, I trace care from Gilligan's (1977, 1982) work to the present day, and from Klein (1932, 1957, 1964) to Gilligan in relation to maternal subjectivity, intersubjectivity and trans-subjectivity. I also address the commodification of care, its ethical considerations, economic rationalism, and impending techno-ethical problems in relation to a feminist ethics of care. Care is explored as *other jouissance*, hysterical symptom and unconscious leakage from prenatal intra-uterine phantasy, a lost voice and a lost encounter. Care is not entirely chronologically ordered once thought therefore, given that we are made aware of unconscious care within the gaps. Hence the non-linear presentation of care genealogy reads as a disruptive strategy to the chronological order of historical 'fact'. Connectedness weaves and dances through the realms, threads and texture of the work and although encounters must be

pulled into the Said in available and constricting ways, I have left gaps, disruptions of chronology emphasising what cannot be said.

The daughter searches, journeys, encounters, collects her traces and voices, in a traditionally cyclical fashion accompanying the eloquent silences where care might be, if she could only hear them. As the daughter gets closer to traversing the wall, the voices become louder and increase in number thickening and texturing the inquiry as we traverse the terrain enabled within the scope of inquiry.

As mentioned earlier, the daughter's story can be thought as a psychoanalytic case study of hysteria. Hysterical enquiry works within the study and its methods unfold as the inquiry proceeds. As I introduce feminist psychoanalytic theory through the work of Irigaray and Ettinger, possibilities of memorable diachronic genealogy are explored. Genealogy is enabled differently

In Chapter Seven, Irigaray's (1985a) concept of mimesis is explored and the daughter realises, that a mimetic daughter has been present from the start. She has been observing and describing her own case study, her own journey within the strict confines of Freud's unconscious. Hence, it becomes apparent that not all the voices within the first part of the thesis are necessarily contained through the four Lacanian daughters. Irigaray's daughter has always been there, she has been unable to be heard until now.

In Chapter Ten, Ettinger's (2006a) artwork is surveyed as a layered building of texture, shade and light, from which a uniquely feminine borderspace can emerge. Hence, the reader is invited to reflect upon the thesis as an artwork, where words are perceived as shape, shade and colour to build texture. The texture develops from chapter to chapter as layer after layer is traversed. Again, this strategy messes with the linear and directional properties of conventional academic writing. Hysterical

enquiry not only unearths and follows traces of care, jouissance and (un)memory but uncovers, through a shifting consciousness, another previously unconscious methodological strategy, the possibilities of which can be thought in conjunction with Chapter Eight as a trick of the light.

Within the problematics of the journeys' confusing directions, with method gradually unfolding as the thesis shifts, I have wondered where the (non)cohesion of the inquiry emerges. (Non)cohesion is aided by a series of interludes throughout the work that appear as disruptions in several forms. Interludes are composed of asides, distractions or quests outside of the general scope or rhythm of the chapter. For example, there are Borromean Knot interludes that entertain the possibilities of the knot and sinthome as areas of inquiry. There are interludes that are an exercise in thinking the current area of search with something mentioned earlier in the thesis, reframing past or future directions. For example, there is a discussion on the similarities between Schreber and Oedipus that exaggerate the searching genre and entertain irony. There are also interludes that are positioned between chapters, pieces written through various voices that relate to what has been and what might become. They sit within chapters, perhaps to fill the gaps and connect the unconnectable. This work has accumulated over four years of daily writing; there are many journeys that have not made their way into the thesis. I sense the gaps that they leave.

The thesis is also punctuated with a series of computer generated drawings that have been produced throughout the course of my work, most of which have appeared on PowerPoint presentations at various conferences and research days. They come from 'fleeting thoughts while writing' and they are usually produced for amusement. I hope you enjoy them and consider them as disruptions of thought, also made with a splash of irony, whether conscious or not.

There are the italic disruptions that read as poetic interludes of *feminine ecriture*, another methodological strategy enabled within the shifting of consciousness. These are written by a collection of enabled voices, into which the telling of various daughters' stories merge. Certainly, the structure of the thesis becomes more disruptive yet more inclusive as voices are enabled through an expanding, shifting scope of inquiry. Disruption is textualised by the presence of the chorus, an ancient form of creative theatre of which little is known, except that they articulate themselves within a variety of collective ways.

The inclusion of the chorus as a strategy to enable voices and 'being' differently, emphasises the difficulty of writing *inclusion* within a language that isolates speaking positions, amidst a shifting of consciousness and a plasticity of ontological boundaries. The following is a fictitious example to demonstrate some of the difficulties in writing from several writing positions: ...where I/the daughter(s), or all of us integratedly/separately are/is entertaining the possibilit(y)ies...

As the work shifts, it becomes increasingly difficult to write a feminine conscious 'being' within the bounds of existing language structure. I have employed several writing strategies and phrases to help with this. One of these is the use of /. Where I write mother/daughter, I would consider this as an integration of the two. Mother-daughter portrays a mother-daughter bond as articulated within mainstream theoretical linguistic applications of philosophical perceptions of 'I'. Therefore, if I write something like 'I/us/integrated interactive yet separate being(s)', please bear with me. I am trying to convey a consciousness of being that does not exist within phallic discourse and phallic discourse is the only medium I have to write this work. Some of the methodological strategies I have explained, such as mimesis and 'thesis as artwork' and *'feminine ecriture'*, emergent methodology, and drawing with a

shakey mouse, are collective strategies I have woken to enact shifts that are not easily written. Likewise, the use of I, the daughter, the daughters, the hysterical, academic, analytic daughter, the mimetic daughter, are reminders that there is a growing collection of voices within the text that are not always easy to specify/contain, especially within a project that consciously endeavours to enact a shift of consciousness within itself.

A linear view of the chapters presented

Having introduced the non-linear and cyclical aspects of the work, what follows is an overview or map of the project, to guide you as you journey with us. The first four chapters can be seen to provide the foundations for; the genealogy of care, care ethics, theoretical underpinnings, the contextualising of hysteria and the theories of maternal ‘third’ spaces in which the daughter can initially search for her mother-daughter encounter. Chapter One investigates contemporary care in search of mother-daughter and traces care to contemporary times through historical caring practices, a feminist ethics of care, economic rationalism, political moral practice and the mother’s work-life dilemma. This chapter establishes an hysterical catch cry, where is care? Where is the encounter that precedes the word?

In Chapter Two, the daughter turns to psychoanalysis to seek out care. I explain the realms of Freud’s unconscious structure and unpack the theoretical assumptions that drive this thesis. I clarify my reading of the four initial speaking positions and consider how the daughter’s ‘empty care’ can be rationalised through Lacan’s theory of discourse. The hysterical daughter asks that we investigate Lacan’s claim that ‘woman is not whole’. We listen to the words of the hysteric and collectively prepare to investigate the part of woman that can’t be spoken.

Having listened to the hysterical daughter, in Chapter Three, I introduce Lacan's (1999) concept of the not whole woman and the *other jouissance* as possible spaces to look for the daughter's lost encounter. The chapter also provides a historical overview of hysteria and its 'origins' to contextualise methodological hysterical enquiry and reveals some interesting connections between hysteria and care. Riviere's (1929/2008) *Womanliness as Masquerade* is introduced, generated from an hysterical position as a possible place where care and the other jouissance may be concealed behind the hysterical mask of femininity.

In Chapter Four the daughter searches a gap exposed by Doane and Hodges (1995) in the genealogy of maternal subjectivity. Benjamin's (1998/2007) 'third' is then investigated as a possible site for a memorable encounter. Alerted to another gap, an uneasiness recorded by Baraitser (2009,) the journey moves deep into the confines of Freud's unconscious structure in search of a mother-child encounter within the theoretical confines of Levinas' paternal alterity. Chapter Four initially sets the scene for the genre of the work. The daughters' searching is aided by the introduction of both Butler's (2000, 1987/2004, 2010) critique of Hegel (1977) and Jessica Benjamin's (1998, 2007) theorising of intersubjectivity. The limits of transcendence and the dangers of enquiring beyond signification, such as death and madness are explored.

Having witnessed the madness descending around Antigone's ethics (Lacan, 1997a) between Chapters Four and Five, the daughter embarks on a journey into the madness of President Schreber's (1903/2000) memoirs in search of a way to speak her hallucinations signified as caregiving exhaustion and therefore hysteria. She reads Schreber's memoirs as an excruciatingly painful splitting that takes place at the wall of language. In the process, she is left with an uneasy feeling that there is just as

much of interest within the writings of Schreber as for any legitimised theorist of ‘being’ or ‘becoming’. The question emerges, where are our voices?

In Chapter Six the daughter sets out on a quest for voice to articulate her encounter through the gaps created by a reading of Freud’s (1913/1958) *Theme of the Three Caskets*. She somehow finds herself beyond memory through a trace of the forgotten that may well enable her encounter, yet she is at a loss to understand how she may speak of it. So her question becomes, how can we enable our voices? In other words, she has found fractured integrated voices who are now no longer able to speak. She discovers that even silence can be spoken as eloquent and perhaps even heard by those whose boundaries of consciousness have shifted. Chapter Six also adds texture to the cyclical searching genre of the project.

Chapter Seven shifts to a reading of Luce Irigaray’s (1985a) *Speculum*. We extend mainstream theoretical frameworks in an effort to reawaken the silenced voices that perhaps surface occasionally in discourse as an eloquent silence. This chapter provides an overview of Irigaray’s critique of Freud’s essays on woman’s sexuality and discusses some anomalies that arise once we extend the boundaries of our theoretical framework within a series of interludes. The chapter also sees the introduction of another daughter, the mimetic daughter, who, as we explore the enabling properties of mimesis, provides one of the first explicit signs of shifting borders.

In Chapter Eight the daughter accompanies Irigaray on her critique of Plato’s cave. Although, in Chapters Four and Five, the daughter has misgivings around transcendence, the cave offers her a confusion of both direction and light. The daughter explains how transcendence toward the light is not all that it initially seems.

Directional confusion suggests that the shadows may be a more fruitful area of hysterical enquiry; she has been searching in the wrong direction.

Chapter Nine addresses how the walls and borders introduced in Chapters One and Two may offer a pathway that allows the daughter's encounter with her mother to be spoken if we turn towards them. Yet the borders themselves are interesting specular constructions that reflect, incarcerate, shift, relocate and displace.

In an effort to confront the borderspaces she has turned toward, in Chapter Ten the daughter journeys into Ettinger's (2006b) matrixial borderspace. The matrix offers a uniquely feminine unconscious space that harbours the other jouissance and compassion. This chapter discusses the difficulties of transforming a matrixial artwork into phallic discourse. I briefly discuss the possibilities of reversing this process, turning phallic discourse into artwork. We discuss the subversive possibilities of fluidity as an alternative life force to the matrix, the light it requires and gaze at the texture of the work we have so far put together.

Chapter Ten revisits contemporary care within a global age that pushes traditional care ethics into uncharted territory. Braidotti (2006) argues that a feminist ethics of care is no longer relevant within a state of advanced capitalism and Tronto (2013) discusses why it is, when framed as a democratic ethics. A close rereading of Tronto's definition adds textural depth to Irigaray's fluidity and Braidotti's feminist uptake of nomadic ethics to open a gateway to transformation, empowerment, subjectivity and a means of remembering.

Readers' note: Neo liberalism within the context of hysterical enquiry

Throughout this study, I refer to economic theories of liberalism and neo-liberalism from time to time. In my understanding, liberalism is underpinned by concepts of individual good and personal responsibility. It stems from 'Smith's invisible hand' ideology, advocating a minimum of government intervention (Becker, 1964). However, Hill (2003) suggests that neo-liberalism requires strong government participation, seemingly led by multi-national companies focused on profit. For Hill, there has been a shift in power from hands off governing of classic liberalism, to global corporations, whom in turn demand strong governance from the western world. This governance requires cuts on spending, often targeting health services to increase profit margins and the opening up of borders to multi-national exploration, such as within the oil industry (Hill, 2003), and the production of bio-fuels. I discuss neo-liberalism within the context of commodified care as a global industry, care as knowledge, the shifting of boundaries and the displacement of people within contemporary society. We can also consider neoliberal global economics in relation to my reference to discourses of public consensus that monitor moral behaviours in the context of health (Chapter Four), the mother's role in caring for the human capital of the future (Chapter One) and perhaps even the monitoring of hysterical outbursts through a digitally driven practice of witch hunting (Chapter Three). Certainly, neo-liberalism can be thought within a paradigm of governing discourses of human behaviour. Gordon, (1991, p. 43) suggests that neo-liberalism is a mixture of economics and behaviourism.

...whereas *homo economicus* [within eighteenth century liberalism] originally meant that subject the springs of whose activity must remain forever untouchable by government, the American neo-liberal *homo economicus* is *manipulable man*, man who is perpetually responsive to changes in his environment. Economic government here joins hands with behaviourism.

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