Kristeva
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Kristeva

Thresholds

S. K. Keltner

polity
for Jay and Brando
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Abbreviations

AR L’avenir d’une révolte
B “Beauvoir aux risques de la liberté”
BRF “Beauvoir and the Risks of Freedom”
BS Black Sun: Depression and Melancholia
C Crisis of the European Subject
CDN Contra la depression nationale
D “Dialogue with Julia Kristeva”
DL Desire in Language: A Semiotic Approach to Literature and Art
ENM Étrangers à nous-mêmes
FeS Le féminin et le sacré
FGA Hannah Arendt (volume 1 of Female Genius – Life, Madness, Words)
FGC Colette (volume 2 of Female Genius – Life, Madness, Words)
FGK Melanie Klein (volume 3 of Female Genius – Life, Madness, Words)
FS The Feminine and the Sacred
GFA Le génie féminin: Hannah Arendt
GFC Le génie féminin: Colette
GFK Le génie féminin: Melanie Klein
HA Histoires d’amour
HP La haine et le pardon: pouvoirs et limites de la psychanalyse III
I ‘Intimité voilée, intimité violée’
IR Intimate Revolt: The Powers and Limits of Psychoanalysis
JKI Julia Kristeva Interviews
LI Le langage, cet inconnu
LU Language, the Unknown: An Initiation into Linguistics
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Book Title</th>
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<tbody>
<tr>
<td>M</td>
<td>“Mémoires”</td>
</tr>
<tr>
<td>MB</td>
<td>Murder in Byzantium</td>
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<tr>
<td>MBR</td>
<td>Meurtre à Byzance: Roman</td>
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<tr>
<td>MH</td>
<td>“My Memory’s Hyperbole”</td>
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<tr>
<td>ND</td>
<td>“Nous Deux’ or a (Hi)story of Intertextuality”</td>
</tr>
<tr>
<td>NMA</td>
<td>Les nouvelles maladies de l’âme</td>
</tr>
<tr>
<td>NMS</td>
<td>New Maladies of the Soul</td>
</tr>
<tr>
<td>NN</td>
<td>Nations without Nationalism</td>
</tr>
<tr>
<td>NV</td>
<td>“La Nation et le Verbe”</td>
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<tr>
<td>OMW</td>
<td>The Old Man and the Wolves</td>
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<tr>
<td>P</td>
<td>Possessions</td>
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<tr>
<td>Ps</td>
<td>Possessions (French)</td>
</tr>
<tr>
<td>PH</td>
<td>Powers of Horror: An Essay on Abjection</td>
</tr>
<tr>
<td>PdH</td>
<td>Pouvoirs de l’horreur: essai sur l’abjection</td>
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<tr>
<td>PST</td>
<td>Proust and the Sense of Time</td>
</tr>
<tr>
<td>RI</td>
<td>La révolte intime: pouvoirs et limites de la psychanalyse II</td>
</tr>
<tr>
<td>RLP</td>
<td>La revolution du language poétique</td>
</tr>
<tr>
<td>RPL</td>
<td>Revolution in Poetic Language</td>
</tr>
<tr>
<td>SeNS</td>
<td>Sens et non-sens de la révolte: pouvoirs et limites de la psychanalyse I</td>
</tr>
<tr>
<td>SN</td>
<td>Soleil noir, depression et mélancolie</td>
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<tr>
<td>SNS</td>
<td>The Sense and Non-Sense of Revolt: The Powers and Limits of Psychoanalysis</td>
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<tr>
<td>SO</td>
<td>Strangers to Ourselves</td>
</tr>
<tr>
<td>TL</td>
<td>Tales of Love</td>
</tr>
<tr>
<td>TS</td>
<td>Time and Sense: Proust and the Experience of Literature</td>
</tr>
<tr>
<td>TSe</td>
<td>Le temps sensible: Proust et l’expérience littéraire</td>
</tr>
<tr>
<td>VHL</td>
<td>Le vieil homme et les loups</td>
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Introduction: Thresholds

A quick tour through the themes of Julia Kristeva’s works reveals an overarching intention to interrogate the personal trials of singular psychic life. Experiences of horror, fear, rejection, crime, love, loss, despair, grief, suffering, violence, alienation, banality, strangeness, foreignness, migrancy, and intimacy, for example, fill the titles and pages of her corpus. Her style of approach may be heard as equally intimate, drawing as she does from her experiences as an analyst, a reader of literature, a writer, a foreigner, a woman, a mother, a daughter. Descriptions of personal experience, autobiographical reflections, the personal stories of her patients, and biographical accounts of philosophers, artists, writers, saints, and psychoanalysts all punctuate Kristeva’s critical, as well as her fictional works. Even her descriptions of psychoanalytic structures and dynamics are overwhelmed by the narrative of a personal “I.” Kristeva’s works are intent on returning her reader to the animating experiences of everyday life, in all of its joys and failures.

Kristeva’s characteristic style is undoubtedly one of the aspects of her work that makes her so attractive, but it is also the controversial source of a set of social, historical, and political questions. These questions may be framed around two central themes: the role, status, and significance of the individual and her/his experience, on the one hand, and the role, status, and significance of psychoanalysis, on the other. From the perspective of traditional and contemporary social and political thought, Kristeva’s object domain falls outside the proper standards of debate insofar as her focus seems to attend to the private individual at the expense of the