

BLOODSCRIPTS

WRITING THE VIOLENT
SUBJECT

ELANA GOMEL

Bloodscripts Writing The Violent Subject The Theory And Interpretation Of Narrative Series

Jenni Adams



Bloodscripts Writing The Violent Subject The Theory And Interpretation Of Narrative Series:

Bloodscripts Elana Gomel, 2003 We live in an increasingly violent world From suicide terrorists to serial killers violent subjects challenge our imaginations We seek answers to our questions on this subject in literature cinema and electronic media In *Bloodscripts* Elana Gomel examines how popular culture narratives construct violent subjectivity Using such various narratives as mystery horror detective and fantasy fiction as well as accounts of the atrocities perpetrated by serial killers and the Holocaust *Bloodscripts* offers a new map of the genres of violence and links the twin obsessions of postmodern culture crime and genocide *Bloodscripts* is a stimulating original and accessible account of the narrative construction of the violent subject It proposes a narrative model that will be of interest to literary critics cultural scholars criminologists and anyone trying to understand the role of violence in postmodern culture Narrative Causalities Emma Kafalenos, 2006 *Narrative Causalities* offers both an argument and a methodology The argument is that interpretations of the consequences and causes of events are contextual and that narratives by determining the context in which events are perceived shape interpretations The methodology on which the argument is based is a theory of functions A function in this theory is a position in a causal sequence A set of functions provides a vocabulary to analyze and compare interpretations of the causes and consequences of events in our world in narratives about our world and in fictional narratives Frames of Evil Caroline Joan Picart, David A. Frank, 2006 In *Frames of Evil* The Holocaust as Horror in American Film Picart and Frank challenge this classic horror frame the narrative and visual borders used to demarcate monsters and the monstrous After examining the way in which directors and producers of the most influential American Holocaust movies default to this Gothic frame they propose that multiple frames are needed to account for evil and genocide I Know that You Know that I Know George Butte, 2004 In *I Know That You Know That I Know* Butte explores how stories narrate human consciousness Butte locates a historical shift in the representation of webs of consciousnesses in narrative what he calls deep intersubjectivity and examines the effect this shift has since had on Western literature and culture The author studies narrative practices in two ways one pairing eighteenth and nineteenth century British novels *Moll Flanders* and *Great Expectations* for example and the other studying genre practices comedy anti comedy and masquerade in written and film narratives Jane Austen and *His Girl Friday* for example and Hitchcock's Cary Grant films Butte's second major claim argues for new ways to read representations of human consciousness whether or not they take the form of deep intersubjectivity Phenomenological criticism has lost its credibility in recent years but this book identifies better reading strategies arising out of what the author calls poststructuralist phenomenology grounded largely in the work of the French philosopher Merleau Ponty Butte criticizes the extreme of transcendental idealism first wave phenomenological criticism and cultural materialism when it rules out the study of consciousness He also criticizes the dominant Lacanian framework of much academic film criticism Why We Read Fiction Lisa Zunshine, 2006 *Why We Read Fiction* offers a lucid overview of the most exciting area of research in

contemporary cognitive psychology known as Theory of Mind and discusses its implications for literary studies It covers a broad range of fictional narratives from Richardson's *Clarissa* Dostoyevski's *Crime and Punishment* and Austen's *Pride and Prejudice* to Woolf's *Mrs Dalloway* Nabokov's *Lolita* and Hammett's *The Maltese Falcon* Zunshine's surprising new interpretations of well known literary texts and popular cultural representations constantly prod her readers to rethink their own interest in fictional narrative Written for a general audience this study provides a jargon free introduction to the rapidly growing interdisciplinary field known as cognitive approaches to literature and culture Unnatural Voices Brian Richardson, 2006 *Les récits de survivance* Christiane Kègle, 2007 Science-fiction Studies, 2004 *Narrative Means, Lyric Ends* Monique R. Morgan, 2009 How did nineteenth century poets negotiate the complex interplay between two seemingly antithetical modes lyric and narrative *Narrative Means Lyric Ends* examines the solutions offered by four canonical long poems William Wordsworth's *The Prelude* Lord Byron's *Don Juan* Elizabeth Barrett Browning's *Aurora Leigh* and Robert Browning's *The Ring and the Book* Monique Morgan argues that each of these texts uses narrative techniques to create lyrical effects effects that manipulate readers experience of time and shape their intellectual emotional and ethical responses To highlight the productive tension between the modes Morgan defines narrative as essentially temporal and sequential and lyric as creating an illusion of simultaneity The poems reinforce their larger narrative strategies she suggests with their figurative language Through her readings of these texts Morgan questions lyric's brevity and associability interrogates retrospection's importance for narrative examines the gendered implications of several genres and determines the dramatic monologue's temporal structure *Narrative Means Lyric Ends* offers four case studies of the interactions between broad modes and among specific genres changes our aesthetic and ideological assumptions about lyric and narrative expands the domain of narratology and advocates a renewed formalism International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences, 2003 *Joseph Conrad* Jakob Lothe, Jeremy Hawthorn, James Phelan, 2008 *Joseph Conrad Voice Sequence History Genre* 1 that narrative theory and especially some of its more recent developments can help critics generate greater insight into the complexities of Conrad's work and 2 that a rigorous engagement with Conradian narrative can lead theorists to a further honing of their analytical tools More particularly the volume focuses on the four narrative issues identified in the subtitle and it analyzes examples of Conrad's fiction and nonfiction from early work such as *An Outcast of the Islands* to his late work of reminiscence *A Personal Record* The volume also provides multiple perspectives on major works such as *Heart of Darkness* and *Lord Jim* a cluster of three essays on *Nostromo* and history and an afterword by the editors that looks ahead to future work on the interrelations of Conrad and narrative theory brings together essays by established critics of Conrad and by leading narratologists that explore Conrad's innovative uses of narrative throughout his career Collectively these explorations by Daphna Erdinast Vulcan Gail Fincham Jeremy Hawthorn Susan Jones Jakob Lothe J Hillis Miller Zdzislaw Najder Josiane Paccaud Huguet

James Phelan Christophe Robin Allan H Simmons and John Stape amply demonstrate **Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur**, 2003 *Bibliographic Index*, 2007 **Forthcoming Books** Rose Arny, 2003 **Annual Bibliography of English Language and Literature** Modern Humanities Research Association, 2004 Includes both books and articles **Serial Killers and Serial Spectators**, 2024-02-12 Serial murder is a global entertainment industry where the serial killer emerges as one of the most significant cultural figures of our time No longer an exclusively Anglo American phenomenon narratives of serial killing are widespread in India China Japan and other cultures This book asks why this is the case and how serial violence has been aestheticized in different contexts It raises important questions regarding the ethics of spectatorship complicity and resistance Unique in its transnational reach it covers both novels and visual media both West and East both perpetrators and witnesses **The Bloomsbury Companion to Holocaust Literature** Jenni Adams, 2014-10-23 The Bloomsbury Companion to Holocaust Literature is a comprehensive reference resource including a wealth of critical material on a diverse range of topics within the literary study of Holocaust writing At its centre is a series of specially commissioned essays by leading scholars within the field these address genre specific issues such as the question of biographical and historical truth in Holocaust testimony as well as broader topics including the politics of Holocaust representation and the validity of comparative approaches to the Holocaust in literature and criticism The volume includes a substantial section detailing new and emergent trends within the literary study of the Holocaust a concise glossary of major critical terminology and an annotated bibliography of relevant research material Featuring original essays by Victoria Aarons Jenni Adams Michael Bernard Donals Matthew Boswell Stef Craps Richard Crownshaw Brett Ashley Kaplan and Fernando Herrero Matoses Adrienne Kertzer Erin McGlothlin David Miller and Sue Vice **Silence and Subject in Modern Literature** U. Olsson, 2013-10-10 Why does interrogation silence its object and not make it speak Silence vs speech is a central issue in classical and modern literary works This book studies literary representations of the power relations in which we are forced to speak using a range of texts ranging from the modern crime novel via classics to avant garde plays

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