

Trauma And Survival In Contemporary Fiction

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Forgetting Futures Petar Ramadanovic
2001-01-01

Forgetting Futures reignites the debate about the crisis of memory and the search to understand the relationship between past and present, remembering and forgetting. In the book Petar Ramadanovic presents an elegant critique of the most significant concepts of memory, from Plato to Nietzsche, as he challenges the prevalent, Aristotelain understanding of memory as mere repeated presentation of the past in the present. Ramadanovic skillfully examines the power of traumatic memory in history. Through an analysis of Cathy Caruth and a ground breaking revisionist interpretation of Toni Morrison's *Beloved* he shows how the memory of the Holocaust and slavery has shaped American identity. This unique study of memory places trauma, identity, and race under the intellectual microscope resulting in a book of great use for literary and cultural studies scholars, and educated readers seeking to learn more about the relationship between history and memory. [Trauma and Survival in Contemporary Fiction](#) - Laurie Vickroy 2002

In an exploration of how contemporary fiction narratives represent trauma--that response to events so overwhelmingly intense that normal responses become impaired--Laurie Vickroy engages a wealth of the twentieth century's most

striking literature. Toni Morrison's *Beloved* and *Jazz*, Marguerite Duras's *The Lover*, Dorothy Allison's *Bastard out of Carolina*, Jamaica Kincaid's *The Autobiography of My Mother*, and Larry Heinemann's *Paco's Story*, among others, are the source of Vickroy's study investigating the complex relationship between sociocultural influences and intimate personal relations portrayed in trauma fiction and how those portrayals direct this difficult material to readers. Vickroy's study is unique in its use of trauma, postcolonial, and object relations theories to illuminate the cultural aspects of traumatic experience that shape relationships, identity formation, and the possibilities for symbolization. Vickroy argues that contemporary trauma narratives are indeed personalized responses to this century's emerging awareness of the catastrophic effects on the individual psyche of wars, poverty, colonization, and domestic abuse. She examines these texts as postcolonial attempts to rearticulate the lives and voices of marginalized people, to reject Western conceptions of the autonomous subject, and to recognize the complex negotiations of multicultural social relations. Trauma is a compelling and evocative topic in the contemporary world and as reflected in its literature. In unraveling trauma's effects, the texts studied in *Trauma and Survival in Contemporary Fiction* reveal the intricacies of

power and the relationship between society's demands and the individual's psychological well-being.

Contemporary Approaches in Literary

Trauma Theory - M. Balaev 2014-12-02

This edited collection argues that trauma in literature must be read through a theoretical pluralism that allows for an understanding of trauma's variable representations that include yet move beyond the concept of trauma as pathological and unspeakable.

Ireland at War and Peace Alison O'Malley-Younger 2011-01-18

The essays in this collection examine Ireland at war and peace from the Revival period to the present day, examining key aspects of Irish literature and history—culturally rich but politically turbulent—from the late nineteenth century to the early twenty-first century. *Ireland at War and Peace* examines important social, political and aesthetic contexts which have shaped modern Irish society and culture, from the First World War and the Easter Rising of 1916 through to the Troubles and beyond. A key focus is on the ideological and artistic significance of Irish culture in a wide sense; the volume includes essays on the cultural significance of commodity culture and advertising in Ireland, images of the child in Irish culture, the importance of the horse in the Irish imagination, and the manner in which narratives of eighteenth and nineteenth-century Irish uprising, execution and imprisonment informed Irish theatre both before and after the 1916 Uprising. The book's dual focus is exemplified in its opening essays on Padraig Pearse as both rebel-rousing separatist polemicist and Volunteer leader, and on his related careers as dramatist, story writer and educationalist. Subsequent essays deal with Yeats and the Easter Rising, consumer culture in James Joyce's *Ulysses*, the riotous reception afforded J. M. Synge's *Playboy of the Western World* and Sean O'Casey's *The Plough and the Stars*, and Samuel Beckett's vexed relationship with his homeland. There are also important essays here on the contemporary Irish writers Seamus Heaney and Deirdre Madden. The focus of the collection is wide, ranging from canonical literary figures such as Joyce, Beckett, and Yeats, modern-day authors such as Heaney, Paul

Muldoon and Nuala Ní Dhomhnaill, through to popular-cultural phenomena from Dion Boucicault's nineteenth-century melodrama *Robert Emmet*, to Alan Parker's movie of Roddy Doyle's *The Commitments* and that great Irish sitcom *Father Ted*.

Incest in contemporary literature - Miles Leeson 2018-08-06

This is the first edited collection of essays which focuses on the incest taboo and its literary and cultural presentation from the 1950s to the present day. It considers a number of key authors and artists, rather than a single author from this period. The collection exposes the wide use of incest and sexual trauma, and the frequency this appears within contemporary literature and related arts. *Incest in contemporary literature* discusses the impact of this change in attitudes on literature and literary adaptations in the latter half of the twentieth century, and early years of the twenty-first century. Although primarily concerned with fiction, the collection includes work on television and film. Authors discussed include Iain Banks, A.S. Byatt, Angela Carter, Simone de Beauvoir, Ted Hughes, Doris Lessing, Ian McEwan, Iris Murdoch, Vladimir Nabokov, Andrea Newman and Pier Pasolini and Sylvia Plath.

By the Book - Amanda Sellet 2020

"A teen obsessed with 19th century literature tries to cull advice on life and love from her favorite classic heroines to disastrous results--especially when she falls for the school's resident lothario"--

The Book of Daniel - E.L. Doctorow 2010-11-10

The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate

relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents' innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel's interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grand- mothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is *The Book of Daniel*.

Inheritors - Asako Serizawa 2020-07-14
 Winner of the PEN/Open Book Award Winner of The Story Prize Spotlight Award A kaleidoscopic portrait of five generations scattered across Asia and the United States, *Inheritors* is a heartbreakingly beautiful and brutal exploration of a Japanese family fragmented by the Pacific side of World War II. A retired doctor is forced to confront the moral consequences of his wartime actions. His brother's wife, compelled to speak of a fifty-year-old murder, reveals the shattering realities of life in Occupied Japan. Half a century later, her estranged American granddaughter winds her way back East, pursuing her absent father's secrets. Decades into the future, two siblings face the consequences of their great-grandparents' war as the world shimmers on the brink of an even more pervasive violence. Grappling with the legacies of loss, imperialism, and war, *Inheritors* offers an intricate tapestry of stories illuminating the complex ways in which we live, interpret, and pass on our tangled histories.

Intersectional Trauma in American Women Writers' Incest Novels from the 1990s -

Marinella Rodi-Risberg 2022-03-24
 This book explores the intersections of sexualized, gendered, and racialized traumas in five US novels about father-daughter incest from the 1990s. It examines how incest can be connected to wider past and present structural oppression and institutional abuse, and what fiction looks like that testifies against and references a historical background of slavery, poverty, settler colonialism, annexation, and immigration. Investigating the means of resistance used against attempts at silencing and denial in these texts, the book also shows how contemporary women's novels can propose social change. Overall, this study uniquely argues that the individual trauma of incest in these texts must be understood in relation to histories of and present collective wounding against marginalized communities. By sitting at the intersections between trauma theory and US third world feminism, it allows for theory to meet literary activism.

Contemporary American Trauma Narratives - Alan Gibbs 2014-06-16

This book looks at the way writers present the effects of trauma in their work. It explores narrative devices, such as OCymetafictionOCO, as well as events in contemporary America, including 9/11, the Iraq War, and reactions to the Bush administration.

Agency in The Hunger Games - Kayla Ann 2020-01-17

For 21st-century young adults struggling for personal autonomy in a society that often demands compliance, the bestselling trilogy, *The Hunger Games* remains palpably relevant despite its futuristic setting. For Suzanne Collins' characters, personal agency involves not only the physical battle of controlling one's body but also one's response to such influences as morality, trauma, power and hope. The author explores personal agency through in-depth examinations of the lives of Katniss, Peeta, Gale, Haymitch, Cinna, Primrose, and others, and through an analysis of themes like the overabundance of bodily imagery, social expectations in the Capitol, and problem parental figures. Readers will discover their own "dandelion of hope" through the examples set

out by Collins' characters, who prove over and over that human agency is always attainable.

Trauma Fiction - Anne Whitehead 2004-05-27

The literary potential of trauma is examined in this book, bringing trauma theory and literary texts together for the first time. Trauma Fiction focuses on the ways in which contemporary novelists explore the theme of trauma and incorporate its structures into their writing. It provides innovative readings of texts by Pat Barker, Jackie Kay, Anne Michaels, Toni Morrison, Caryl Phillips, W. G. Sebald and Benjamin Wilkomirski. It also considers the ways in which trauma has affected fictional form, exploring how novelists have responded to the challenge of writing traumatic narratives, and identifying the key stylistic features associated with the genre. In addition, the book introduces the reader to key critics in the field of trauma theory such as Cathy Caruth, Shoshana Felman and Geoffrey Hartman. The linking of trauma theory and literary texts not only sheds light on works of contemporary fiction, it also points to the inherent connections between trauma theory and the literary which have often been overlooked. The distinction between literary theme and style in the book opens up major questions regarding the nature of trauma itself. Trauma, like the novels discussed, is shown to take an uncertain but productive place between content and form. Key Features*Identifies and explores a new and evolving genre in contemporary fiction*Thinks through the relation between trauma and literature*Produces innovative readings of key works of contemporary fiction *Provides an introduction to key ideas in trauma theory

The Politics of Traumatic Literature - Önder Çakırtaş 2018-10-29

This book is a collection of essays offering an inside view into the inner analysis of traumatic literary studies wherein language is used as a medium of expression so as to interpret man, psyche and memory. By making literature the partner of a dialogue with psychology, in order to better comprehend the psyche, it serves to alter the way of understanding the literary phenomenon. Featuring relevant coverage on topics such as literary production, psychology in literature, identity, and traumatic studies, this book provides in-depth analysis that is suitable

for academicians, students, professionals, and researchers interested in discovering more about the relationship between psychology and literature and their effects on thinking.

Trauma Narratives and Herstory - S. Andermahr 2013-04-09

Featuring contributions from a wide array of international scholars, the book explores the variety of representational strategies used to depict female traumatic experiences in texts by or about women, and in so doing articulates the complex relation between trauma, gender and signification.

Trauma, Gender and Ethics in the Works of E.L. Doctorow - María Ferrández San Miguel 2020-01-24

This project approaches four of E. L. Doctorow's novels—Welcome to Hard Times (1960), The Book of Daniel (1971), Ragtime (1975), and City of God (2000)—from the perspectives of feminist criticism and trauma theory. The study springs from the assumption that Doctorow's literary project is eminently ethical and has an underlying social and political scope. This crops up through the novels' overriding concern with injustice and their engagement with the representation of human suffering in a variety of forms. The book puts forward the claim that E.L. Doctorow's literary project—through its representation of psychological trauma and its attitude towards gender—may be understood as a call to action against both each individual's indifference and the wider social and political structures and ideologies that justify and/or facilitate the injustices and oppression to which those who are situated at the margins of contemporary US society are subjected.

Reading Trauma Narratives Laurie Vickroy 2015-10-30

As part of the contemporary reassessment of trauma that goes beyond Freudian psychoanalysis, Laurie Vickroy theorizes trauma in the context of psychological, literary, and cultural criticism. Focusing on novels by Margaret Atwood, William Faulkner, Toni Morrison, Jeanette Winterson, and Chuck Palahniuk, she shows how these writers try to enlarge our understanding of the relationship between individual traumas and the social forces of injustice, oppression, and objectification. Further, she argues, their work provides striking

examples of how the devastating effects of trauma—whether sexual, socioeconomic, or racial—on individual personality can be depicted in narrative. Vickroy offers a unique blend of interpretive frameworks. She draws on theories of trauma and narrative to analyze the ways in which her selected texts engage readers both cognitively and ethically—immersing them in, and yet providing perspective on, the flawed thinking and behavior of the traumatized and revealing how the psychology of fear can be a driving force for individuals as well as for society. Through this engagement, these writers enable readers to understand their own roles in systems of power and how they internalize the ideologies of those systems.

Bastard Out of Carolina - Dorothy Allison
2005-09-06

A profound portrait of family dynamics in the rural South and “an essential novel” (The New Yorker) “As close to flawless as any reader could ask for . . . The living language [Allison] has created is as exact and innovative as the language of *To Kill a Mockingbird* and *The Catcher in the Rye*.” —The New York Times Book Review The publication of Dorothy Allison’s *Bastard Out of Carolina* was a landmark event that won the author a National Book Award nomination and launched her into the literary spotlight. Critics have likened Allison to Harper Lee, naming her the first writer of her generation to dramatize the lives and language of poor whites in the South. Since its appearance, the novel has inspired an award-winning film and has been banned from libraries and classrooms, championed by fans, and defended by critics. Greenville County, South Carolina, is a wild, lush place that is home to the Boatwright family—a tight-knit clan of rough-hewn, hard-drinking men who shoot up each other’s trucks, and indomitable women who get married young and age too quickly. At the heart of this story is Ruth Anne Boatwright, known simply as Bone, a bastard child who observes the world around her with a mercilessly keen perspective. When her stepfather Daddy Glen, “cold as death, mean as a snake,” becomes increasingly more vicious toward her, Bone finds herself caught in a family triangle that tests the loyalty of her mother, Anney—and leads to a final, harrowing encounter from which there can

be no turning back.

Trauma in Contemporary Literature - Marita Nadal
2018-02-06

Trauma in Contemporary Literature analyzes contemporary narrative texts in English in the light of trauma theory, including essays by scholars of different countries who approach trauma from a variety of perspectives. The book analyzes and applies the most relevant concepts and themes discussed in trauma theory, such as the relationship between individual and collective trauma, historical trauma, absence vs. loss, the roles of perpetrator and victim, dissociation, *nachträglichkeit*, transgenerational trauma, the process of acting out and working through, introjection and incorporation, mourning and melancholia, the phantom and the crypt, postmemory and multidirectional memory, shame and the affects, and the power of resilience to overcome trauma. Significantly, the essays not only focus on the phenomenon of trauma and its diverse manifestations but, above all, consider the elements that challenge the aporias of trauma, the traps of stasis and repetition, in order to reach beyond the confines of the traumatic condition and explore the possibilities of survival, healing and recovery.

Post-Traumatic - Chantal V. Johnson
2023-02-09

‘Vivian is one of the most fascinating characters I’ve read in contemporary fiction: self-aware and lost, cutting and wounded, resilient and vulnerable - all those misfit bits that add up to the whole of a real human being. Reading *Post-Traumatic* feels like an illicit thrill.’ Dawnie Walton, author of *The Final Revival of Opal & Nev* Can Vivian find happiness after what has been done to her? To the outside observer, Vivian is a success story - a dedicated lawyer who advocates for mentally ill patients at a psychiatric hospital. Privately, Vivian contends with the memories and after-effects of her bad childhood, compounded by the everyday stresses of being a Black, Latinx woman living in a white society. She lives in a constant state of hypervigilant awareness that makes even a simple train ride a heart-pounding drama. For years, Vivian has self-medicated with a mix of dating, dieting, dark humour and smoking weed with her best friend, Jane. But after a family reunion prompts Vivian to take a bold step, she

finds herself alone in new and terrifying ways, without even Jane to confide in, and she starts to unravel. Will she find a way to repair what matters most to her? A debut from a stunning talent, *Post-Traumatic* is a new kind of survivor narrative, featuring a complex heroine who is blazingly, indelibly alive. Readers who loved *Open Water*, *A Little Life* or *Luster* will adore this razor-sharp book about the aftermath of trauma that somehow manages to brim with warmth, laughter, and hope. What people are saying about *Post-Traumatic*: 'Deeply original, socially important, psychologically revelatory, propulsively and idiosyncratically readable. *Post-Traumatic* is a gem.' Elif Batuman, author of *The Idiot* 'Stunning and riotous, *Post-Traumatic* took me right under and then revived me, like only the best fiction can do. Johnson's delicious, meticulous prose delivers such intimacy and hilarity on the page, I laughed and cried all the way through. This is a raw, brilliant, and unforgettable debut. I love everything about it!' Deesha Philyaw, author of *The Secret Lives of Church Ladies* 'Chantal V. Johnson has blessed us with a cool, stylish, and violently funny novel about survival. It made me smile, laugh, cringe, shiver, and think. Like life, *Post-Traumatic* is richly triggering and highly recommended.' Myriam Gurba, author of *Mean* 'Post-Traumatic is swift, caustic, charismatic, beautiful, terrifying, and so incredibly funny. It learns and unlearns itself continually, propelled by a restless main character whose gaze withers the world, the reader, and more aching, herself. Johnson composes such precise, pathologically consumable prose that I couldn't stop reading, even if it was the way I'd watch a scary movie: through my fingers.' Tommy Pico, author of *IRL* and *Junk*

Trauma and Literature - J. Roger Kurtz
2018-03-15

As a concept, 'trauma' has attracted a great deal of interest in literary studies. A key term in psychoanalytic approaches to literary study, trauma theory represents a critical approach that enables new modes of reading and of listening. It is a leading concept of our time, applicable to individuals, cultures, and nations. This book traces how trauma theory has come to constitute a discrete but influential approach within literary criticism in recent decades. It

offers an overview of the genesis and growth of literary trauma theory, recording the evolution of the concept of trauma in relation to literary studies. In twenty-one essays, covering the origins, development, and applications of trauma in literary studies, *Trauma and Literature* addresses the relevance and impact this concept has in the field.

Trauma Novels in Postcolonial Literatures: Tsitsi Dangarembga, Nervous Conditions, and Tomson Highway, Kiss of the Fur Queen Milena Bubenechik 2012-12-03

Inhaltsangabe: Introduction: This study will depict the traumatic condition of the formerly colonised indigenous peoples of Africa and Canada. The postcolonial trauma novels, Tomson Highway's *Kiss of the Fur Queen* (1998) and Tsitsi Dangarembga's *Nervous Conditions* (1988), are first-hand accounts of colonial experience under the governance of the British Empire of the second half of the twentieth century. The semi-autobiographical novels bring up the voices of the formerly silenced natives and are pioneering accounts of the native perception of Western intrusion. The narratives portray the upsetting experiences of the era of colonisation and explore the insidious consequences of living in the midst of historical change. The novels, written in English, speak back to the canon and expose the suffering of its subjects. They depict the grim atmosphere of the colonial project and show the effects of the domination, oppression, diaspora and discrimination suffered by the natives. The novels are life narratives and as such reveal facts not recorded in history books. The trauma novels enrich and challenge the discourse on (post)colonial trauma. The native authors, Dangarembga and Highway, explore the questions of identity, trauma and resistance in the context of colonization. Their approach queries traditional notions of identity formation and the common understanding of trauma and trauma healing. With their portrayal of unique means for resistance and survival, the novelists offer a challenge to the existing beliefs and theories. In the study of the novels *Nervous Conditions* and *Kiss of the Fur Queen*, which allow silenced, repressed individuals to speak out about the unspeakable events of their lives, I will explore the formation of colonial and

postcolonial identities, the nature and impact of colonial trauma and the possibility of resistance on the side of the colonised. I will work towards identifying the discrepancies between indigenous and Western notions of trauma and identity, and study the challenges of postcolonial literatures. I will explore the concept of cultural hybridity as presented in the novels and study the impact of trauma on identity construction. In the process of this study, I intend to find out to what extent trauma influences and shapes identity. Moreover, I will reconsider the Western notions of trauma and identity and examine their integrity in the colonial discourse. With the help of the novels, I will study the differences [...]

Writing Wounds - Kathryn Robson 2004

Wounds rethinks the relation between trauma memory and narrative through readings of key fictional, autobiographical and "autofictional" texts by recent French women writers.

Everything You Need to Survive the Apocalypse - Lucas Klauss 2012-12-18

A fifteen-year-old high school student becomes involved with an evangelical Christian girl in spite of his father's adamant atheism and his own confusion about life.

Traumatic Imprints: Performance, Art, Literature and Theoretical Practice - 2020-09-25

This ebook presents conference proceedings from the 1st Global Conference Trauma: theory and practice, held in Prague, Czech Republic in March 2011.

Contemporary British Fiction - Nick Bentley 2017-11-15

This essential guide provides a comprehensive survey of the most important debates in the criticism and research of contemporary British fiction. Nick Bentley analyses the criticism surrounding a range of British novelists including Monica Ali, Martin Amis, Pat Barker, Alan Hollinghurst, Kazuo Ishiguro, Ian McEwan, David Mitchell, Ali Smith, Zadie Smith, Sarah Waters and Jeanette Winterson. Exploring experiments with literary form, this authoritative book considers cutting-edge concerns relating to the neo-historical novel, the relationship between literature and science, literary geographies, and trauma narratives. Engaging with key literary theories, and identifying present trends and future directions in the

literary criticism of contemporary British fiction, this is an invaluable resource for undergraduate and postgraduate students of English literature, teachers, researchers and scholars.

Decolonizing Trauma Studies: Trauma and Postcolonialism - Sonya Andermahr 2018-10-01

This book is a printed edition of the Special Issue "Decolonizing Trauma Studies: Trauma and Postcolonialism" that was published in Humanities

The Girls I've Been - Tess Sharpe 2021-01-26

Soon to be a Netflix film starring Millie Bobby Brown! In this feminist, suspenseful thriller the daughter of a con artist is taken hostage in a bank heist—and will need to tap into all her skills in order to survive. A BUSTLE, REFINERY29, COSMOPOLITAN, BUZZFEED and MARIE CLAIRE MOST ANTICIPATED BOOK of 2021 Nora O'Malley's been a lot of girls. As the daughter of a con-artist who targets criminal men, she grew up as her mother's protégé. But when her mom fell for the mark instead of conning him, Nora pulled the ultimate con: escape. For five years Nora's been playing at normal. But she needs to dust off the skills she ditched because she has three problems: #1: Her ex walked in on her with her girlfriend. Even though they're all friends, Wes didn't know about her and Iris. #2: The morning after Wes finds them kissing, they all have to meet to deposit the fundraiser money they raised at the bank. It's a nightmare that goes from awkward to deadly, because: #3: Right after they enter the bank, two guys start robbing it. The bank robbers may be trouble, but Nora's something else entirely. They have no idea who they're really holding hostage . . .

The Trauma Graphic Novel - Andrés Romero-Jódar 2017-01-06

The end of the twentieth century and the turn of the new millennium witnessed an unprecedented flood of traumatic narratives and testimonies of suffering in literature and the arts. Graphic novels, free at last from long decades of stern censorship, helped explore these topics by developing a new subgenre: the trauma graphic novel. This book seeks to analyze this trend through the consideration of five influential graphic novels in English. Works by Paul Hornschemeier, Joe Sacco, Art Spiegelman, Alan Moore and Dave Gibbons will be considered as

illustrative examples of the representation of individual, collective, and political traumas. This book provides a link between the contemporary criticism of Trauma Studies and the increasingly important world of comic books and graphic novels.

The Arts of Memory and the Poetics of Remembering - Abbes Maazaoui 2016-08-17

The Arts of Memory and the Poetics of Remembering This collection of essays explores the dynamics of representation, transmission and circulation of memory, as well as the role of personal and collective memory in shaping meanings, values, attitudes and identities. Bringing together a group of international scholars from different disciplines, the book examines various literary, artistic, psychological, social, historical and political narratives, ranging from British women's elegies of the First World War to the Brooklyn Dodgers to the constructed narratives of Lincoln University's founding ideals to photographs of the Holocaust and Nazi Camp testimonies. Among the key features of the book's approach is its focus on memory, not as a static entity, but as a set of malleable patterns and strategies that highlight both the unity of the concept of memory and the diversity of its human expressions and artistic forms.

Shattered Subjects - S. Henke 2000-06-01

Judith Herman has noted that 'the most common post-traumatic disorders are those not of men in war but of women in civilian life.' How have women survived, both individually and collectively, in the face of unimaginable trauma? In this important new book, Suzette A. Henke finds evidence that women often use writing in order to heal the wounds of psychological trauma. The literary testimonies of Colette, Hilda Doolittle, Anaïs Nin, Janet Frame, Audre Lorde, and Sylvia Fraser provide startling evidence of post-traumatic stress disorder precipitated by rape, incest, childhood sexual abuse, grief, unwanted pregnancy, pregnancy-loss, or severe illness. Their writings are used as a means for survival and healing. Henke analyzes traumatic narrative as the focal point of a large body of autobiographical practice representing the genre of narrative recovery. Shattered Subjects suggests that the powerful medium of written autobiographical testimony may allow the resolution or reconfiguration of

the most emotionally distressing experiences.

Neo-Victorianism and Sensation Fiction Jessica Cox 2019-11-11

This book represents the first full-length study of the relationship between neo-Victorianism and nineteenth-century sensation fiction. It examines the diverse and multiple legacies of Victorian popular fiction by authors such as Wilkie Collins and Mary Elizabeth Braddon, tracing their influence on a range of genres and works, including detective fiction, YA writing, Gothic literature, and stage and screen adaptations. In doing so, it forces a reappraisal of critical understandings of neo-Victorianism in terms of its origins and meanings, as well as offering an important critical intervention in popular fiction studies. The work traces the afterlife of Victorian sensation fiction, taking in the neo-Gothic writing of Daphne du Maurier and Victoria Holt, contemporary popular historical detective and YA fiction by authors including Elizabeth Peters and Philip Pullman, and the literary fiction of writers such as Joanne Harris and Charles Palliser. The work will appeal to scholars and students of Victorian fiction, neo-Victorianism, and popular culture alike.

The Water Cure - Sophie Mackintosh 2019-01-08

"A gripping, sinister fable!" —Margaret Atwood, via Twitter ONE OF THE BEST BOOKS OF THE YEAR: NPR • GLAMOUR • GOOD HOUSEKEEPING • LIT HUB • THRILLIST King has tenderly staked out a territory for his wife and three daughters, Grace, Lia, and Sky. Here on his island, women are protected from the chaos and violence of men on the mainland. The cult-like rituals and therapies they endure fortify them from the spreading toxicity of a degrading world. But when King disappears and two men and a boy wash ashore, the sisters' safe world begins to unravel. Over the span of one blistering hot week, a psychological cat-and-mouse game plays out. Sexual tensions and sibling rivalries flare as the sisters are forced to confront the amorphous threat the strangers represent. A haunting, riveting debut, *The Water Cure* is a fiercely poetic feminist revenge fantasy that's a startling reflection of our time.

Paco's Story - Larry Heinemann 2010-05-05

Paco Sullivan is the only man in Alpha Company to survive a cataclysmic Viet Cong attack on Fire

Base Harriette in Vietnam. Everyone else is annihilated. When a medic finally rescues Paco almost two days later, he is waiting to die, flies and maggots covering his burnt, shattered body. He winds up back in the US with his legs full of pins, daily rations of Librium and Valium, and no sense of what to do next. One evening, on the tail of a rainstorm, he limps off the bus and into the small town of Boone, determined to find a real job and a real bed—but no matter how hard he works, nothing muffles the anguish in his mind and body. Brilliantly and vividly written, *Paco's Story*—winner of a National Book Award—plunges you into the violence and casual cruelty of the Vietnam War, and the ghostly aftermath that often dealt the harshest blows.

[Silence Is a Sense](#) - Layla AlAmmar 2021-03-16
"This is not just good storytelling, but a blueprint for survival." —The New York Times Book Review A transfixing and beautifully rendered novel about a refugee's escape from civil war—and the healing power of community. A young woman sits in her apartment, watching the small daily dramas of her neighbors across the way. She is an outsider, a mute voyeur, safe behind her windows, and she sees it all—the sex, the fights, the happy and unhappy families. Journeying from her war-torn Syrian homeland to this unnamed British city has traumatized her into silence, and her only connection to the world is the magazine column she writes under the pseudonym "the Voiceless," where she tries to explain the refugee experience without sensationalizing it—or revealing anything about herself. Gradually, though, the boundaries of her world expand. She ventures to the corner store, to a bookstore and a laundromat, and to a gathering at a nearby mosque. And it isn't long before she finds herself involved in her neighbors' lives. When an anti-Muslim hate crime rattles the neighborhood, she has to make a choice: Will she remain a voiceless observer, or become an active participant in a community that, despite her best efforts, is quickly becoming her own? Layla AlAmmar, a Kuwaiti American writer and student of Arab literature, delivers here a brilliant and affecting story about memory, revolution, loss, and safety. Most of all, and with melodic prose, *Silence Is a Sense* reminds us just how fundamental human connection is to survival.

Post-Traumatic Chantal V. Johnson 2022-04-07
Can Vivian live ecstatically, after what has been done to her? To the outside observer, Vivian is a success story - a dedicated lawyer who advocates for mentally ill patients at a psychiatric hospital. Privately, Vivian contends with the memories and aftereffects of her bad childhood, compounded by the everyday stresses of being a Black, Latinx woman living in a white society. She lives in a constant state of hypervigilant awareness that makes even a simple tube ride into a heart-pounding drama. For years, Vivian has self-medicated with a mix of dating, dieting, dark humour and smoking weed with her best friend, Jane. But after a family reunion prompts Vivian to take a bold step, she finds herself alone in new and terrifying ways, without even Jane to confide in, and she starts to unravel. Will she find a way to repair what matters most to her? A debut from a stunning talent, *Post-Traumatic* is a new kind of survivor narrative, featuring a complex heroine who is blazingly, indelibly alive. Readers who loved *Open Water*, *A Little Life* or *Luster* will adore this razor-sharp book about the aftermath of trauma that somehow manages to brim with warmth, laughter, and hope. What people are saying about *Post-Traumatic*: 'Deeply original, socially important, psychologically revelatory, propulsively and idiosyncratically readable. *Post-Traumatic* is a gem.' Elif Batuman, author of *The Idiot* 'Stunning and riotous, *Post-Traumatic* took me right under and then revived me, like only the best fiction can do. Johnson's delicious, meticulous prose delivers such intimacy and hilarity on the page, I laughed and cried all the way through. This is a raw, brilliant, and unforgettable debut. I love everything about it!' Deesha Philyaw, author of *The Secret Lives of Church Ladies* 'Vivian is one of the most fascinating characters I've read in contemporary fiction: self-aware and lost, cutting and wounded, resilient and vulnerable - all those misfit bits that add up to the whole of a real human being. Reading *Post-Traumatic* feels like an illicit thrill.' Dawnie Walton, author of *The Final Revival of Opal & Nev* 'Chantal V. Johnson has blessed us with a cool, stylish, and violently funny novel about survival. It made me smile, laugh, cringe, shiver, and think. Like life, *Post-Traumatic* is richly triggering and highly

recommended.' Myriam Gurba, author of Mean 'Post-Traumatic is swift, caustic, charismatic, beautiful, terrifying, and so incredibly funny. It learns and unlearns itself continually, propelled by a restless main character whose gaze withers the world, the reader, and more achingly, herself. Johnson composes such precise, pathologically consumable prose that I couldn't stop reading, even if it was the way I'd watch a scary movie: through my fingers.' Tommy Pico, author of IRL and Junk

The Nature of Trauma in American Novels

Michelle Balaev 2012-06-11

"This book examines literary trauma theory from its foundations to its implementations and new possibilities. ... [A]n analysis that reconsiders the meaning and value of traumatic experience by demonstrating the diversity of its forms in contemporary American novels in an effort to deepen the discussion of trauma beyond that of the disease-driven paradigm in literary criticism today. ... [The author's] model views trauma and the process of remembering within a framework that emphasizes the multiplicity of responses to an extreme experience and the importance of contextual factors in determining the significance of the event. In order to demonstrate this new approach, [she focuses her] discussion on late-modern canonical and emergent American novels that deal with trauma. In analyzing the narrative methods authors employ to portray suffering, [she] found two major patterns: the use of landscape imagery to convey the effects of trauma and remembering, and the use of place as a site that shapes the protagonist's experience and perception of the world."-- Introduction.

Topography of Trauma: Fissures, Disruptions and Transfigurations -

2019-08-26

Through theoretical discussions, presentations of literary works, cultural artefacts and artistic performances, as well as descriptions of novel therapeutic approaches, *Topography of Trauma* engages in rethinking and re-examining trauma to address the transformed self and empowering post-traumatic developments.

[The Ethics of Survival in Contemporary Literature and Culture](#) - Rudolf Freiburg
2021-12-14

The Ethics of Survival in Contemporary

Literature and Culture delves into the complex problems involved in all attempts to survive. The essays analyze survival in contemporary prose narratives, short stories, poems, dramas, and theoretical texts, but also in films and other modes of cultural practices. Addressing diverse topics such as memory and forgetting in Holocaust narratives, stories of refugees and asylum seekers, and representations of war, the ethical implications involved in survival in texts and media are brought into a transnational critical discussion. The volume will be of potential interest to a wide range of critics working on ethical issues, the body, and the politics of art and literature.

Traumatic Possessions - Jennifer L. Griffiths
2010-01-12

Studies of traumatic stress have explored the challenges to memory as a result of extreme experience, particularly in relation to the ways in which trauma resonates within the survivor's body and the difficulties survivors face when trying to incorporate their experience into meaningful narratives. Jennifer Griffiths examines the attempts of several African American writers and playwrights to explore ruptures in memory after a traumatic experience and to develop creative strategies for understanding the inscription of trauma on the body in a racialized cultural context. In the literary and performance texts examined here, Griffiths shows how the self is reconstituted through testimony—through the attempt to put into language and public statement the struggle of survivors to negotiate the limits placed on their bodies and to speak controversial truths. Dessa in her jail cell, Venus in the courtroom, Sally on the auction block, Ursa in her own family history, and Rodney King in the video frame—each character in these texts by Sherley Anne Williams, Suzan-Lori Parks, Robbie McCauley, Gayl Jones, and Anna Deavere Smith gives voice not only to the limits of language in representing traumatic experience but also to the necessity of testimony as the public enactment of memory and bodily witness. In focusing specifically and exclusively on the relation of trauma to race and on the influence of racism on the creation and reception of narrative testimony, this book distinguishes itself from previous studies of the literatures of

trauma.

Toward an Animist Reading of Postcolonial

Trauma Literature - Jay Rajiva 2020-07-15

This book uses the conceptual framework of animism, the belief in the spiritual qualities of nonhuman matter, to analyze representations of trauma in postcolonial fiction from Nigeria and India. *Toward an Animist Reading of Postcolonial Trauma Literature* initiates a conversation between contemporary trauma literatures of Nigeria and India on animism. As postcolonial nations move farther away from the event of decolonization in real time, the experience of trauma take place within and is generated by an increasingly precarious environment of resource scarcity, over-accelerated industrialization, and ecological crisis. These factors combine to create mixed environments marked by constantly changing interactions between human and nonhuman

matter. Examining novels by authors such as Chinua Achebe, Jhumpa Lahiri, Nnedi Okorafor, and Arundhati Roy, the book considers how animist beliefs shape the aesthetic representation of trauma in postcolonial literature, paying special attention to complex metaphor and narrative structure. These literary texts challenge the conventional wisdom that working through trauma involves achieving physical and psychic integrity in a stable environment. Instead, a type of provisional but substantive healing emerges in an animist relationship between human trauma victims and nonhuman matter. In this context, animism becomes a pivotal way to reframe the process of working through trauma. Offering a rich framework for analyzing trauma in postcolonial literature, this book will be of interest to scholars of postcolonial literature, Nigerian literature and South Asian literature.