Confession and Complicity in Narrative-Dennis A. Foster 1987-05-29 What is the precise relationship between the writer of a text and the reader? This 1987 text tackles this question.

Confession and Complicity in Narrative Structure-Dennis A. Foster 1982

Modern Confessional Writing-Jo Gill 2006 This collection of essays provides a critique of the popular and powerful genre of confessional writing. Contributors discuss a range of poetry, prose and drama, including the work of John Berryman, Anne Sexton, Ted Hughes and Helen Fielding.

Threshold Time-Lene M. Johannessen 2008-01-01 Threshold Time provides an introductory survey of the cultural, social and political history of Mexican American and Chicano literature, as well as new in-depth analyses of a selection of works that between them span a hundred years of this particular branch of American literature. The book begins its explorations of the “passage of crisis” with Maria Amparo Ruiz de Burton’s The Squatter and the Don, continues with America Paredes’ George Washington Gómez, Tomás Rivera’s ...And the Earth Did Not Devour Him, Richard Rodriguez’s Hunger of Memory, and ends with Helena María Viramontes’ Under the Feet of Jesus and Benjamin Alire Sáenz’ Carry Me Like Water. In order to do justice to the idiosyncrasies of the individual texts and the complexities they embrace, the analyses refer to a number of other texts belonging to the tradition, and draw on a wide range of theoretical approaches. The final chapter of Threshold Time brings the various readings together in a discussion circumscribed by the negotiations of a temporality that is strongly aligned with a sense of memory peculiar to the history of the Chicano presence in the United States of America.

Textual Practice-Terence Hawkes 2005-08-08 First Published in 1989. Routledge is an imprint of Taylor & Francis, an informa company.

Proustian Passions-British Academy Postdoctoral Research Fellow Ingrid Wassenaar 2000 Writing on A la recherche du temps perdu has tended to celebrate the wonders of the moi sensible uncritically. This overlooks the rigour with which Proust tries to understand exactly why explaining one’s own actions is so difficult. Can we decide, he asks, whether justifying oneself should be written off as morally repugnant, or taken seriously as evidence of moral probity? Proustian Passions examines the case for taking self-justification seriously. This is a brand new vision of a novel whose plunge into subjectivity now seems prescient of the entire twentieth century’s cultural trajectory.

Photographic Ekphrasis in Cuban-American Fiction-Louisa Söllner 2018-08-23 Photographic Ekphrasis in Cuban-American Fiction introduces the concept of photographic ekphrasis as a reading tool for Cuban-American autobiographies and novels and argues that a focus on photographs provides fresh insights into these texts.

Gothic Fiction/Gothic Form-George E. Haggerty 2010-11-01 This work offers a new perspective on Gothic fiction and reassesses its place in literary history. After defining his concept of "affective form" and summarizing the problematic assumptions behind recent critical approaches to the Gothic, George Haggerty introduces a startling theoretical discussion of the Gothic Tale, and he explains in what ways the tale, as a form with identifiable affective properties, is ideally suited to Gothic concerns. Having established a direct relation between this study and recent discussions of narratology and generic identity, Haggerty develops his argument as it applies to major Gothic works in both England and America, including works by Walpole, Radcliffe, Lewis, Maturin, Shelley, Bronte, Poe, Hawthorne, and James. He examines the Gothic Tale as a form that resolves the
inconsistency and incoherence of many Gothic novels and offers even the best of them a center of focus and a way of achieving their fullest affective power. In this study, the Gothic Tale emerges as a means of heightening the emotional intelligibility of Gothic fiction and answering Walpole's confused desire to unite "two kinds of romance" in the Gothic. It is a form that can answer the ontological and epistemological, as well as the structural, challenge of the Gothic writers. From its first hints within the Gothic novel as an alternative literary mode offering the Gothicists various expressive advantages to its eerie success in a work such as James's "The Jolly Corner," the Gothic Tale offers insight into generic distinction and literary expression. This is a major statement about an important literary form.

The Awakening of Modern Japanese Fiction-Michihiro Ama 2021-02-01 Argues that the role of Buddhism in modern Japanese prose literature has been significantly overlooked. The Awakening of Modern Japanese Fiction is the first book to treat the literary practices of certain major modern Japanese writers as Buddhist practices, and to read their work as Buddhist literature. Its distinctive contribution is its focus on modern literature and, importantly, modern Buddhism, which Michihiro Ama presents both as existing in continuity with the historical Buddhist tradition and as having unique features of its own. Ama corrects the dominant perception in which the Christian practice of confession has been accepted as the primary informing source of modern Japanese prose literature, arguing instead that the practice has always been a part of Shin Buddhist culture. Focusing on personal fiction, this volume explores the works of literary figures and Buddhist priests who, challenged by the modern development of Japan, turned to Buddhism in a variety of ways and used literature as a vehicle for transforming their sense of selfhood. Writers discussed include Natsume Sōseki, Tayama Katai, Shiga Naoya, Kiyozawa Manshi, and Akegarasu Haya. By bringing Buddhism out of the shadows of early twentieth-century Japanese literature and elucidating its presence in both individual authors’ lives and the genre of autobiographical fiction, The Awakening of Modern Japanese Fiction demonstrates a more nuanced understanding of the role of Buddhism in the development of Japanese modernity. Michihiro Ama is Karashima Tsukasa Associate Professor of Japanese Language and Culture at the University of Montana. He is the author of Immigrants to the Pure Land: The Modernization, Acculturation, and Globalization of Shin Buddhism, 1898–1941.

Unruly Penelopes and the Ghosts-Eva Darias-Beautell 2012-08-06 This collection of essays studies the cultural and literary contexts of narrative texts produced in English Canada over the last forty years. It takes as its starting point the nationalist movement of the 1960s and 70s, when the supposed absence or weakness of a national sense became the touchstone for official discourses on the cultural identity of the country. That type of metaphor provided the nation with the distinctive elements it was looking for and contributed to the creation of a sense of tradition that has survived to the present. In the decades following the 1970s, however, critics, artists, and writers have repeatedly questioned such a model of national identity, still fragile and in need of articulation, by reading the nation from alternative perspectives such as multiculturalism, environmentalism, (neo)regionalism, feminism, or postcolonialism. These contributors suggest that the artistic and cultural flowering Canada is experiencing at the beginning of the twenty-first century is, to a great extent, based on the dismantlement of the images constructed to represent the nation only forty years ago. Through their readings of representative primary texts, their contextual analysis, and their selected methodological tools, the authors offer a tapestry of alternative approaches to that process of dismantlement. Together, they read as an unruly Penelopiad, their unravelling readings self-consciously interrogating Canada's (lack of) ghosts.

Queer Gothic-George E. Haggerty 2006 Because gothic fiction was the one semi-respectable genre that regularly explored sexual and social transgressions during the eighteenth and nineteenth centuries, George Haggerty's Queer Gothic argues that it makes sense to consider the ways in which gothic fiction itself helped to shape thinking about sexual matters, create the darker shadows of the dominant fiction, and jump-start the age of sexology. Haggerty examines a variety of issues, including the ways in which gothic fiction centers on loss as the foreclosure of homoerotic
possibility, the uses to which same-sex desire can be put in a patriarchal culture, and the relationship between transgressive sexual behaviors and a range of religious behaviors understood as "Catholic." Other chapters consider the erotic implications of gothic millenialism and move beyond the eighteenth century to discuss gothic fiction in the 1890s and 1990s, including Henry James's The Ambassadors, Anne Rice's The Vampire Chronicles, and Patricia Highsmith's The Talented Mr. Ripley.

Victims and the Postmodern Narrative or Doing Violence to the Body-Mark Ledbetter 2016-07-27 Victims and the Postmodern Narrative suggests that reading and writing about literature are ways to gain an ethical understanding of how we live in the world. Postmodern narrative is an important way to reveal and discuss who are society's victims, inviting the reader to become one with them. A close reading of fiction by Toni Morrison, Patrick Suskind, D.M. Thomas, Ian McEwan and J.M. Coetzee reveals a violence imposed on gender, race and the body-politic. Such violence is not new to the postmodern world, but merely reflects Western culture's religious traditions, as the author demonstrates through a reading of stories from the Hebrew Bible and the Christian New Testament.

J.M. Coetzee and the Ethics of Power-Emanuela Tegla 2016-01-18 In J. M. Coetzee and the Ethics of Power, Emanuela Tegla offers an exploration of the interconnectedness between morality and individual conscience in Coetzee's fiction, as well as a narratological analysis of important stylistic aspects, such as tense, narrative silence or the moral implications of the novels' endings.

Romantic Narrative-Tilottama Rajan 2010-12-15 Effective, articulate, and readable, Romantic Narrative will appeal to scholars in both nineteenth-century studies and narrative theory.

Journal of Narrative Theory- 2000 "Cultural studies, critical theory, poststructuralism, feminist theory, new historicism".

Confession and Memory in Early Modern English Literature-Paul D. Stegner 2016-01-26 This is the first study to consider the relationship between private confessional rituals and memory across a range of early modern writers, including Edmund Spenser, Christopher Marlowe, William Shakespeare, and Robert Southwell. Timothy Findley and the Aesthetics of Fascism-Anne Elizabeth Bailey 1998 Investigates the troubling relationship between narrative meaning and representations of violence within Timothy Findley's novels.

Male Confessions-Björn Krondorfer 2009-12-03 Male Confessions examines how men open their intimate lives and thoughts to the public through confessional writing. This book examines writings—by St. Augustine, a Jewish ghetto policeman, an imprisoned Nazi perpetrator, and a gay American theologian—that reflect sincere attempts at introspective and retrospective self-investigation, often triggered by some wounding or rupture and followed by a transformative experience. Krondorfer takes seriously the vulnerability exposed in male self-disclosure while offering a critique of the religious and gendered rhetoric employed in such discourse. The religious imagination, he argues, allows men to talk about their intimate, flawed, and sinful selves without having to condemn themselves or to fear self-erasure. Herein lies the greatest promise of these confessions: by baring their souls to judgment, these writers may also transcend their self-imprisonment.

The History of medicine comprising a narrative of its progress from the earliest ages to the present time-Edward Meryon 1861

The Confessions of Saint Augustine-Richard James Severson 1996 Documents the story of modern criticism and praise for Augustine's classic, an ancient text that has grown in stature like few other Western classics.

Rediscovering Confession-David A. Steere 2009-05-26 Rediscovering Confession is about recovering the experience of confession, in danger now of becoming a lost art. It identifies four elements present in psychotherapy and confession: a state of heightened self-awareness, a growing realization that our predicament points in some meaningful direction beyond itself, the necessity to make a relevant response to our situation, and a potential for spiritual encounter that accompanies the process. Each chapter contains a section devoted to practice, with exercises for individual contemplation and experimentation, guidelines for forming a confessional partnership, directions for conducting discussions in a study group, and ways to organize a small confessional group.

I Confess!-Thomas Waugh 2019-11-21 In the postwar decades, sexual revolutions – first women’s suffrage, flappers, Prohibition, and Mae West; later Alfred Kinsey, Hugh Hefner, and the pill – altered the lifestyles and desires of generations. Since the 1990s, the internet and its cataclysmic cultural and social technological shifts have unleashed a third sexual revolution, crystallized in the acts and rituals of confession that are a staple of our twenty-first-century lives. In I Confess!, a collection of thirty original essays, leading international scholars such as Ken Plummer, Susanna Paasonen, Tom Roach, and Shohini Ghosh explore the ideas of confession and sexuality in moving image arts and media, mostly in the Global North, over the last quarter century. Through self-referencing or autobiographical stories, testimonies, and performances, and through rigorously scrutinized case studies of “gay for pay,” gaming, camming, YouTube uploads, and the films Tarnation and Nymph()maniac, the contributors describe a spectrum of identities, desires, and related representational practices. Together these desires and practices shape how we see, construct, and live our identities within this third sexual revolution, embodying both its ominous implications of surveillance and control and its utopian glimmers of community and liberation. Inspired by theorists from Michel Foucault and Gilles Deleuze to Gayle Rubin and José Esteban Muñoz, I Confess! reflects an extraordinary, paradigm-shifting proliferation of first-person voices and imagery produced during the third sexual revolution, from the eve of the internet to today.

Dismemberment in the Fiction of Toni Morrison-Jaleel Akhtar 2014-06-19 Dismemberment in the Fiction of Toni Morrison is a multifaceted study of Toni Morrison’s fiction. It investigates racism and the concomitant experiences of dismemberment in Morrison’s fiction from multiple perspectives, including history, psychology, and culture. Looking at dismemberment from multiple perspectives, rather than the more generic and abstract expression of fragmentation, likens the impact of racism on individuals to the splitting of bodies, amputation, phantom limbs and traumatic memories, and in more concrete and visceral terms. Morrison’s art of story-telling involves an interactive conversation from multiple perspectives, demanding more attentive participation from her readers in deconstructing the meaning of her narratives. Studying her fiction from multiple perspectives suggests various ways of examining the pernicious impact of racism which produces various forms of dismemberment in her characters. This investigation does this without giving prominence to one perspective at the expense of other equally relevant modes of interpretation. Morrison’s depiction of the trauma of racism on the psyche of her characters and the concomitant experiences of dismemberment has its roots in the historical and social realities of African Americans. The psychological impact of racism on Morrison’s characters requires viewing through the lens of the historical and social realities that play a significant role. Morrison enacts racial alienation and dismemberment as complex processes; it is consequently important to look at her project from multiple perspectives. Examining the lived reality of African Americans from only one perspective ignores dismemberment in the light of the socio-political and historical realities of African American experience in the United States, and entails reconsideration of the physical, historical, social and psychological realities. This investigation argues for the importance of combining these historical and psychological, as well as sociocultural, analyses of Morrison’s fiction in order to acquire a more rounded understanding of racism and its debilitating effects on the psyche. By situating Morrison’s fiction within a variety of discourses, this study offers a multifaceted, highly
interdisciplinary framework for a more rewarding analysis of her fiction. The Complicit Text-Ivan Stacy 2020-12-10 The Complicit Text: Failures of Witnessing in Postwar Fiction identifies the causes of complicity in the face of unfolding atrocities by examining the works of Albert Camus, Milan Kunera, Kazuo Ishiguro, W. G. Sebald, Thomas Pynchon, and Margaret Atwood. Ivan Stacy argues that complicity often stems from narrative failures to bear witness to wrongdoing. However, literary fiction, he contends, can at once embody and examine forms of complicity on three different levels: as a theme within literary texts, as a narrative form, and also as it implicates readers themselves through empathetic engagement with the text. Furthermore, Stacy questions what forms of non-complicit action are possible and explores the potential for productive forms of compromise. Stacy discusses both individual dilemmas of complicity in the shadow of World War II and collective complicity in the context of contemporary concerns, such as the hegemony of neoliberalism and the climate emergency. Memory and Complicity-Debarati Sanyal 2015-03-02 “A sophisticated, nuanced, and beautifully written account of the intersecting legacies of genocide and colonialism in postwar France.” ?Michael Rothberg, author of Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization Since World War II, French and Francophone literature and film have repeatedly sought not to singularize the Holocaust as the paradigm of historical trauma but rather to connect its memory with other memories of violence, namely that of colonialism. These works produced what Debarati Sanyal calls a “memory-in-complicity” attuned to the gray zones that implicate different regimes of violence across history as well as those of different subject positions such as victim, perpetrator, witness, and reader/spectator. Examining a range of works from Albert Camus, Primo Levi, Alain Resnais, and Jean-Paul Sartre to Jonathan Littell, Assia Djebar, Giorgio Agamben, and Boualem Sansal, Memory and Complicity develops an inquiry into the political force and ethical dangers of such implications, contrasting them with contemporary models for thinking about trauma and violence and offering an extended meditation on the role of aesthetic form, especially allegory, within acts of transhistorical remembrance. What are the political benefits and ethical risks of invoking the memory of one history in order to address another? What is the role of complicity in making these connections? How does complicity, rather than affect-based discourses of trauma, shame, and melancholy, open a critical engagement with the violence of history? What is it about literature and film that have made them such powerful vehicles for this kind of connective memory work? As it offers new readings of some of the most celebrated and controversial novelists, filmmakers, and playwrights from the French-speaking world, Memory and Complicity addresses these questions in order to reframe the way we think about historical memory and its political uses today. Remembering the Past in Contemporary African American Fiction-Keith Byerman 2006-05-18 With close readings of more than twenty novels by writers including Ernest Gaines, Toni Morrison, Charles Johnson, Gloria Naylor, and John Edgar Wideman, Keith Byerman examines the trend among African American novelists of the late twentieth century to write about black history rather than about their own present. Employing cultural criticism and trauma theory, Byerman frames these works as survivor narratives that rewrite the grand American narrative of individual achievement and the march of democracy. The choice to write historical narratives, he says, must be understood historically. These writers earned widespread recognition for their writing in the 1980s, a period of African American commercial success, as well as the economic decline of the black working class and an increase in black-on-black crime. Byerman contends that a shared experience of suffering joins African American individuals in a group identity, and writing about the past serves as an act of resistance against essentialist ideas of black experience shaping the cultural discourse of the present. Byerman demonstrates that these novels disrupt the temptation in American society to engage history only to limit its significance or to crown successful individuals while forgetting the victims. Yivo Annual- 1995 Canadian Review of Comparative Literature- 1994
Auto/biographical Discourses-Laura Marcus 1994 In this study, Laura Marcus explores autobiography as a genre and as an organizing concept in 19th- and 20th-century thought. Drawing on a wide range of writings, both literary and theoretical, she shows how autobiography and biography have been crucial in debates over subject and object, public and private, fact and fiction - debates now refigured in feminist theory.

The Poetics of Displacement-Caren Kaplan 1987

Christianity & literature- 1995

The Feast of Famine-Eamonn Jordan 1997 Here for the first time is a major critical evaluation of the award-winning Northern Irish playwright Frank McGuinness, best known for the landmark plays "Observe the Sons of Ulster Marching Towards the Somme" and "Someone Who'll Watch Over Me." McGuinness's plays have been performed throughout the world and his adaptations of Ibsen and Chekhov in particular have been acclaimed internationally. Memory, history, myth, identity and performance are recurring themes in McGuinness's drama. His work is always formally inventive, demanding, generous and rigorously aggressive in a way that makes his theatre a confrontational, salient and enlightening experience. "The Feast of Famine" is a precise and provocative frame within which to place the work. The title captures the confluence of contradictory forces: the celebratory and communal notions of festivity and the destructive intensity of famine. This study ultimately places these dynamic energies within a carnivalesque consciousness which is transgressive and highly theatrical.

No More Heroes-Lydia R. Cooper 2011-05-03 Critics often trace the prevailing mood of despair and purported nihilism in the works of Cormac McCarthy to the striking absence of interior thought in his seemingly amoral characters. In No More Heroes, however, Lydia Cooper reveals that though McCarthy limits inner revelations, he never eliminates them entirely. In certain crucial cases, he endows his characters with ethical decisions and attitudes, revealing a strain of heroism exists in his otherwise violent and apocalyptic world. Cooper evaluates all of McCarthy’s work to date, carefully exploring the range of his narrative techniques. The writer's overwhelmingly distant, omniscient third-person narrative rarely shifts to a more limited voice. When it does deviate, however, revelations of his characters' consciousness unmistakably exhibit moral awareness and ethical behavior. The quiet, internal struggles of moral men such as John Grady Cole in the Border Trilogy and the father in The Road demonstrate an imperfect but very human heroism. Even when the writing moves into the minds of immoral characters, McCarthy draws attention to the characters' humanity, forcing the perceptive reader to identify with even the most despicable representatives of the human race. Cooper shows that this rare yet powerful recognition of commonality and the internal yearnings for community and a commitment to justice or compassion undeniably exist in McCarthy's work. No More Heroes directly addresses the essential question about McCarthy's brutal and morally ambiguous universe and reveals poignant new answers.

The "I" of the Sermon-Richard L. Thulin 2004-11-22 The issues are clear. If one preaches Christ, how does one avoid preaching oneself? How do you avoid the fall into Narcissus' pond? What allows one's humility to show? How much does one dare reveal about oneself? Thulin handles these questions with sensitivity and skill, using his own and others' sermons for examples and critique. He carefully and incisively describes four types of personal story available to preachers, the features and functions of each, and the degree of the preacher's self-disclosure allowed by each. Most of his book deals with the personal story as self-portrayal, that type being the most comprehensive form of first person narrative. An appendix includes three sermons, one each by Edmund Steimle, Martin Luther King, Jr., and John Vannorsdall, often used to disclose the intent of Thulin's I in this book.

Abstracts-American Academy of Religion 1992

Gendering the Master Narrative-Mary C. Erler 2018-08-06 Gendering the Master Narrative asks whether a female tradition of power might have existed distinct from the male one, and how such a tradition might have been transmitted. It describes women's progress toward power as a push-pull
movement, showing how practices and institutions that ostensibly enabled women in the Middle Ages could sometimes erode their authority as well. This book provides a much-needed theoretical and historical reassessment of medieval women's power. It updates the conclusions from the editors' essential volume on that topic, Women and Power in the Middle Ages, which was published in 1988 and altered the prevailing view of female subservience by correcting the nearly ubiquitous equation of "power" with "public authority." Most scholars now accept a broader definition of power based on the interactions between men and women. In their Introduction, Mary C. Erler and Maryanne Kowaleski survey the directions in which the study of medieval women's agency has developed in the past fifteen years. Like its predecessor, this volume is richly interdisciplinary. It contains essays by highly regarded scholars of history, literature, and art history, and features seventeen black-and-white illustrations and two maps.

Confession And Complicity In Narrative

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