

Plotting Justice Narrative Ethics And Literary Culture After 9 11

9/11 Fiction, Empathy, and Otherness analyzes recent works of fiction whose principal subject is the attacks of September 11, 2001.

The concept of the 'smart city' as the confluence of urban planning and technological innovation has become a predominant feature of public policy

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discourse. Despite its expanding influence, however, there is little consensus on the precise meaning of a 'smart city'. One reason for this ambiguity is that the term means different things to different disciplines. For some, the concept of the 'smart city' refers to advances in sustainability and green technologies. For others, it refers to the deployment of information and communication technologies as next generation

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infrastructure. This volume focuses on a third strand in this discourse, specifically technology driven changes in democracy and civic engagement. In conjunction with issues related to power grids, transportation networks and urban sustainability, there is a growing need to examine the potential of 'smart cities' as 'democratic ecologies' for citizen empowerment and user-driven innovation. What is the potential of 'smart cities' to become

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platforms for bottom-up civic engagement in the context of next generation communication, data sharing, and application development? What are the consequences of layering public spaces with computationally mediated technologies? Foucault's notion of the panopticon, a metaphor for a surveillance society, suggests that smart technologies deployed in the design of 'smart cities' should be evaluated in terms of the ways in which

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they enable, or curtail, new urban literacies and emergent social practices.

The volume offers an overview of the diverse Jewish experiences in Southeastern Europe from the 19th to the 21st centuries, and the various forms and strategies of their representation in literature, the arts, historiography and philosophy.

Southeastern Europe is characterized by a high degree of ethnical, religious

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and cultural diversity. Jews, whether Sephardim, Ashkenazim or Romaniots - settling there in different periods - experienced divergent life worlds which engendered rich cultural production. Though recent scholarly and popular interest in this heterogeneous region has grown impressively, Jewish cultural production is still an under-researched area. The volume offers an overview of the diverse Jewish experiences in Southeastern Europe from the 19th to

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the 21st centuries, and the various forms and strategies of their representation in literature, the arts, historiography and philosophy, thus creating a dialogue between Jewish studies, Balkan studies, and current literary and cultural theories.

Affect and American Literature in the Age of Neoliberalism examines the relationship between contemporary American literature and politics.

Blackness as Strategy for Social Change

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*The Futures of the Present: New
Directions in (American) Literature
A Case Study through Popular Culture
September 11, 2001 as a Cultural Trauma
Forensic Memory
Handbook of Transatlantic North
American Studies
History, Theory, Literature
Approaches to American Cultural Studies*
provides an accessible yet comprehensive
overview of the diverse range of subjects
encompassed within American Studies,

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familiarising students with the history and shape of American Studies as an academic subject as well as its key theories, methods, and concepts. Written and edited by an international team of authors based primarily in Europe, the book is divided into four thematically-organised sections. The first part delineates the evolution of American Studies over the course of the twentieth century, the second elaborates on how American Studies as a field is positioned within the wider humanities, and the third inspects and deconstructs popular tropes such as myths of the West, the self-made man,

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Manifest Destiny, and representations of the President of the United States. The fourth part introduces theories of society such as structuralism and deconstruction, queer and transgender theories, border and hemispheric studies, and critical race theory that are particularly influential within American Studies. This book is supplemented by a companion website offering further material for study (www.routledge.com/cw/dallmann). Specifically designed for use on courses across Europe, it is a clear and engaging introductory text for students of American culture.

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Film has taken a powerful position alongside the global environmental movement, from didactic documentaries to the fantasy pleasures of commercial franchises. This book investigates in particular film's complex role in representing ecological traumas. Eco-trauma cinema represents the harm we, as humans, inflict upon our natural surroundings, or the injuries we sustain from nature in its unforgiving iterations. The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related, and even symbiotic: the traumas we perpetuate in an

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ecosystem through pollution and unsustainable resource management inevitably return to harm us. Contributors to this volume engage with eco-trauma cinema in its three general forms: accounts of people who are traumatized by the natural world, narratives that represent people or social processes which traumatize the environment or its species, and stories that depict the aftermath of ecological catastrophe. The films they examine represent a central challenge of our age: to overcome our disavowal of environmental crises, to reflect on the unsavoury forces reshaping the planet's ecosystems, and to restructure the

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mechanisms responsible for the state of the earth.

This book proposes a fundamental relationship between exile and mapping. It seeks to understand the cartographic imperative inherent in the exilic condition, the exilic impulses fundamental to mapping, and the varied forms of description proper to both. The vital intimacy of the relationship between exile and mapping compels a new spatial literacy that requires the cultivation of localized, dynamic reading practices attuned to the complexities of understanding space as text and texts as

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spatial artifacts. The collection asks: what kinds of maps do exiles make? How are they conceived, drawn, read? Are they private maps or can they be shaped collectively? What is their relationship to memory and history? How do maps provide for new ways of imagining the fractured experience of exile and offer up both new strategies for reading displacement and new displaced reading strategies? Where does exilic mapping fit into a history of cartography, particularly within the twentieth-century spatial turn? The original work that makes up this interdisciplinary collection presents a varied look at

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cartographic strategies employed in writing, art, and film from the pre-Contact Americas to the Renaissance to late postmodernism; the effects of exile, in its many manifestations, on cartographic textual systems, ways of seeing, and forms of reading; the challenges of traversing and mapping unstable landscapes and restrictive social and political networks; and the felicities and difficulties of both giving into the map and attempting to escape the map that provides for exile in the first place. Cartographies of Exile will be of interest to students and scholars working in literary and cultural studies; gender,

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sexuality, and race studies; anthropology; art history and architecture; film, performance, visual studies; and the fine arts.

This volume explores how postcolonial texts have determined the evolution or emergence of specific formal innovations in narrative genres. While the prominence of questions of cultural identity in postcolonial studies has prevented due attention to concerns of literary form and aesthetics, this book gives premium to the literary, aiming to delineate the evolution of specific narrative techniques as part of an emerging

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postcolonial aesthetics. Essays delineate elements of an emergent postcolonial narratology across a variety of seminal generic forms, such as the epic, the novel, the short story, the autobiography, and the folk tale, focusing on genre as a powerful tool for the historicizing of literature and orature within cultural discourses.

Investigating the heuristic value of concepts such as mimicry, writing back, translation, negotiation, or subversion, the book considers the value of explanatory paradigms for postcolonial generic models. It also explores the status of postcolonial

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comparative aesthetics versus globalization studies and liberal concepts of the transnational, taking issue with the prominence of Western concepts of identity in discussions of postcolonial literature and the favoring of mimetic forms. This volume offers a unique contribution to the study of narrative genre in postcolonial literatures and provides valuable insight into the field of postcolonial studies on the whole.

British Terrorist Novels of the 1970s

Don DeLillo

Radical Planes? 9/11 and Patterns of
Continuity

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Narrating 9/11

Cartographies of Exile

The Principles and Practice of Narrative
Medicine

Initiating a Dialogue Through 'the Global
Community on your Bookshelf'

***Named a Notable Scholarly Publication of 2015 by the
Comics Studies Society Contributions by Georgiana
Banita, Lan Dong, Ann D'Orazio, Kevin C. Dunn,
Alexander Dunst, Jared Gardner, Edward C. Holland,
Isabel Macdonald, Brigid Maher, Ben Owen, Rebecca
Scherr, Maureen Shay, Marc Singer, Richard Todd
Stafford, and Øyvind Vågnes The Comics of Joe Sacco
addresses the range of his award-winning work, from his***

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early comics stories as well as his groundbreaking journalism Palestine (1993) and Safe Area to Goražde (2000), to Footnotes in Gaza (2009) and his most recent book The Great War (2013), a graphic history of World War I. First in the series, Critical Approaches to Comics Artists, this edited volume explores Sacco's comics journalism and features established and emerging scholars from comics studies, cultural studies, geography, literary studies, political science, and communication studies. Sacco's work has already found a place in some of the foundational scholarship in comics studies, and this book solidifies his role as one of the most important comics artists today. Sections focus on how Sacco's comics journalism critiques and

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employs the standard of objectivity in mainstream reporting, what aesthetic principles and approaches to lived experience can be found in his comics, how Sacco employs the space of the comics page to map history and war, and the ways that his comics function in the classroom and as human rights activism. The Comics of Joe Sacco offers definitive, exciting approaches to some of the most important--and necessary--comics today, by one of the most acclaimed journalist-artists of our time. Applying melancholia as an analytical concept, Christina Cavedon's Cultural Melancholia: US Trauma Discourses Before and After 9/11 discusses novels by Jay McInerney and Don DeLillo in light of an American cultural malaise pre-dating the terrorist attacks of September 11, 2001.

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Terrorism has long been a major shaping force in the world. However, the meanings of terrorism, as a word and as a set of actions, are intensely contested. This volume explores how literature has dealt with terrorism from the Renaissance to today, inviting the reader to make connections between older instances of terrorism and contemporary ones, and to see how the various literary treatments of terrorism draw on each other. The essays demonstrate that the debates around terrorism only give the fictive imagination more room, and that fiction has a great deal to offer in terms of both understanding terrorism and our responses to it. Written by historians and literary critics, the essays provide essential knowledge to understand terrorism in its full

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complexity. As befitting a global problem, this book brings together a truly international group of scholars, with representatives from America, Scotland, Canada, New Zealand, Italy, Israel, and other countries.

Narrative medicine is a fresh discipline of health care that helps patients and health professionals to tell and listen to the complex and unique stories of illness. The Principles and Practice of Narrative Medicine expresses the collective experience and discoveries of the originators of the field. Arising at Columbia University in 2000 from roots in the humanities and patient-centered care, narrative medicine draws patients, doctors, nurses, therapists, and health activists together to re-imagine a health care based on trust and trustworthiness, humility,

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and mutual recognition. Over a decade of education and research has crystallized the goals and methods of narrative medicine, leading to increasingly powerful means to improve the care that patients receive. The methods described in this book harness creativity and insight to help the professionals in being with patients, not just to diagnose and treat them but to bear witness to what they undergo. Narrative medicine training in literary theory, philosophy, narrative ethics, and the creative arts increases clinicians' capacity to perceive the turmoil and suffering borne by patients and to help them to cohere or endure the chaos of illness. Narrative medicine has achieved an international reputation and reach. Many health care settings adopt methods of narrative medicine

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in teaching and practice. Through the Master of Science in Narrative Medicine graduate program and health professions school curricula at Columbia University, more and more clinicians and scholars have obtained the rigorous training necessary to practice and teach narrative medicine. This text is offered to all who seek the opportunity for disciplined training in narrative medicine. By clearly articulating our principles and practice, this book provides the standards of the field for those who want to join us in seeking authenticity, recognition, affiliation, and justice in a narrative health care.

***Transnational Perspectives on Graphic Narratives
From Charlotte Temple to The Da Vinci Code***

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Contemporary Literature and the End of the Novel

Plotting Justice

Narrative Ethics and Literary Culture After 9/11

Literature after Testimony

Literature and Terrorism

This book investigates the September 11, 2001 attacks as a case study of cultural trauma, as well as how the use of widely-distributed, easily-accessible forms of popular culture can similarly focalize evaluation of other moments of acute and profoundly

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troubling historical change. The attacks confounded the traditionally dominant narrative of the American Dream, which has persistently and pervasively featured optimism and belief in a just world that affirms and rewards self-determination. This shattering of a worldview fundamental to mainstream experience and cultural understanding in the United States has manifested as a cultural trauma throughout popular culture in the first

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decade of the twenty-first century. Popular press oral histories, literary fiction, television, and film are among the multiple, ubiquitous sites evidencing preoccupations with existential crisis, vulnerability, and moral ambivalence, with fate, no-win scenarios, and anti-heroes now pervading commonly-told and readily-accessible stories. Christine Muller examines how popular culture affords sites for culturally-traumatic events

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to manifest and how readers, viewers, and other audiences negotiate their fallout.

A first of its kind, The Palgrave Handbook of Comparative North American Literature provides an overview of Comparative North American Literature, a cutting-edge discipline. Contributors make important interventions into multiculturalism in North America and into U.S.-Mexico and U.S.-Canada border literatures.

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What is it about certain books that makes them bestsellers? Why do some of these books remain popular for centuries, and others fade gently into obscurity? And why is it that when scholars do turn their attention to bestsellers, they seem only to be interested in the same handful of blockbusters, when so many books that were once immensely popular remain under-examined? Addressing those and other equally pressing questions about

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popular literature, Must Read is the first scholarly collection to offer both a survey of the evolution of American bestsellers as well as critical readings of some of the key texts that have shaped the American imagination since the nation's founding. Focusing on a mix of enduring and forgotten bestsellers, the essays in this collection consider 18th and 19th century works, like Charlotte Temple or Ben-Hur, that were once

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considered epochal but are now virtually ignored; 20th century favorites such as The Sheik and Peyton Place; and 21st century blockbusters including the novels of Nicholas Sparks, The Kite Runner, and The Da Vinci Code.

Broad in scope, this interdisciplinary collection of original scholarship on historical film features essays that explore the many facets of this expanding field and provide a platform

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for promising avenues of research. Offers a unique collection of cutting edge research that questions the intention behind and influence of historical film Essays range in scope from inclusive broad-ranging subjects such as political contexts, to focused assessments of individual films and auteurs Prefaced with an introductory survey of the field by its two distinguished editors Features interdisciplinary contributions from

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*scholars in the fields of History, Film
Studies, Anthropology, and Cultural and
Literary Studies*

*Narrative Representations of 'Islamic
Fundamentalism' in Selected Novels from
the 1990s to the Present*

Journalism in a Visual World

The Comics of Joe Sacco

*Must Read: Rediscovering American
Bestsellers*

*Jewish Literatures and Cultures in
Southeastern Europe*

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Memory and the Wars on Terror Reading Stories for Ethical Awareness and Activism

This book brings together an international group of scholars who chart and analyze the ways in which comic book history and new forms of graphic narrative have negotiated the aesthetic, social, political, economic, and cultural interactions that reach across national borders in an increasingly interconnected and globalizing world. Exploring the tendencies of graphic narratives - from popular comic book serials and graphic novels to manga - to cross national and cultural boundaries, Transnational Perspectives on Graphic Narratives addresses a previously marginalized area in comics studies. By placing graphic narratives in the global flow of cultural production and

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reception, the book investigates controversial representations of transnational politics, examines transnational adaptations of superhero characters, and maps many of the translations and transformations that have come to shape contemporary comics culture on a global scale.

This collection charts the effects of hurricane Katrina upon American cultural identity; it does not merely catalogue the trauma of the event but explores the ways that such an event functions in and on the literature that represents it.

Have the terrorist attacks of September 11 shifted the moral coordinates of contemporary fiction? And how might such a shift, reflected in narrative strategies and forms, relate to other themes and trends emerging with the globalization of literature? This book pursues these questions through works written in the wake of 9/11 and

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examines the complex intersection of ethics and narrative that has defined a significant portion of British and American fiction over the past decade. Don DeLillo, Pat Barker, Aleksandar Hemon, Lorraine Adams, Michael Cunningham, and Patrick McGrath are among the authors Georgiana Banita considers. Their work illustrates how post-9/11 literature expresses an ethics of equivocation—in formal elements of narrative, in a complex scrutiny of justice, and in tense dialogues linking this fiction with the larger political landscape of the era. Through a broad historical and cultural lens, Plotting Justice reveals links between the narrative ethics of post-9/11 fiction and events preceding and following the terrorist attacks—events that defined the last half of the twentieth century, from the Holocaust to the Balkan War, and those that 9/11 precipitated, from war in Afghanistan to the Abu Ghraib scandal. Challenging the rhetoric of

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the war on terror, the book honors the capacity of literature to articulate ambiguous forms of resistance in ways that reconfigure the imperatives and responsibilities of narrative for the twenty-first century.

This book describes and analyses a particular literary mode that challenges the aesthetics of testimony by approaching the past through detection, analysis, and 'archaeological' digging. How does forensic literature narrate the past in terms of plot, language, narration, and use of visual media? This volume examines how forensic literature provides an important corrective to the forensic paradigm and a means of exploring the relationship between visual and material evidence and various forms of testimony. This literary engagement with the past is investigated in order to challenge a forensic paradigm that aims to eliminate the problems related to human testimony through

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scientific objectivity, resulting in a fresh and original text in which Bøndergaard argues literature's potential to explore the mechanisms of representation, interpretation, and narration.

A Companion to the Historical Film

The Palgrave Handbook of Comparative North American Literature

Contemporary Critical Perspectives

Critical Perspectives of the Storm's Effect on American Culture and Identity

Experiences, Positions, Memories

Representing Trauma in a Digitized Present

States of Terror

American Literature in Transition, 2000–2010 illuminates the dynamic transformations that occurred in American

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literary culture during the first decade of the twenty-first century. The volume is the first major critical collection to address the literature of the 2000s, a decade that saw dramatic changes in digital technology, economics, world affairs, and environmental awareness. Beginning with an introduction that takes stock of the period's major historical, cultural, and literary movements, the volume features accessible essays on a wide range of topics, including genre fiction, the treatment of social networking in literature, climate change fiction, the ascendancy of Amazon and online booksellers, 9/11 literature, finance and literature, and the rise of prestige television. Mapping the literary culture of a decade of promise and threat,

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American Literature in Transition, 2000–2010 provides an invaluable resource on twenty-first century American literature for general readers, students, and scholars alike. This book examines the post-9/11 African American novels, developing a new critical discourse on everyday discursive practices of whiteness. It examines not only how instances of racialization are generated through the embodied practices of whiteness in everyday interracial social encounters, but also how whiteness is “undone” by and through the black embodied practices of black people, who find different ways of practicing their agency to work for social change.

The 9/11 attacks brought large-scale violence into the

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21st century with force and have come to epitomize the entanglement of intimate vulnerability and virtual spectacle that is typical of the globalized present. This book works at the intersection of trauma studies, affect theory, and literary studies to offer radically new interpretive frames for interrogating the challenges inherent in representing the initial moments of the terrorist encounter. Beyond the paradigm of traumatic unspeakability, post-9/11 texts expose the materiality of the human body in its universal vulnerability. The intersubjective empathy this engenders is politically subversive, as it undermines the discourse of historical singularity and exceptionalism by establishing a global network of reference and dialogue. Innovative

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theoretical interconnections between clinical pathology, concepts of cultural trauma, and political aesthetics lay the foundations for exploring formally and geographically diverse texts. Close readings of works by Jonathan Safran Foer, Art Spiegelman, Don DeLillo, and William Gibson map the relationship between representations of 9/11 and complex aspects of trauma theory. This detailed approach makes a case for revisiting trauma theory and bringing its Freudian origins into the digitized present. It showcases trauma as a physical and psychological wound as well as an experience that is simultaneously pre-discursive and inhibited by the virtuality of the present-day real. Exploring how contemporary trauma studies can take into account

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the digitization and virtuality of present-day realities, this book is a key intervention in establishing a contemporary ethics of witnessing terror.

This volume explores the intersections between narrative disruption and continuity in post-9/11 narratives from an interdisciplinary transnational perspective, foregrounding the transatlantic cultural memory of 9/11.

A New Spatial Literacy

Representing 9/11

Affect and American Literature in the Age of Neoliberalism

Eco-Trauma Cinema

9/11 Fiction, Empathy, and Otherness

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Trauma, Ideology, and Nationalism in Literature, Film, and Television

As the horrific events of September 11, 2001, slip deeper into the past, the significance of 9/11 remains a global cultural touchstone. Initially, filmmakers, writers, and other artists wrangled with its meaning, often relying on fantastical, ethnic, or exceptionalist themes to address the psychic dread of the terrorist attacks. Over time, however, more nuanced and socio-historical perspectives about 9/11 and its impact on

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America and the world have emerged. In Representing 9/11: Trauma, Ideology, and Nationalism in Literature, Film, and Television, prominent authors from a variety of disciplines demonstrate how emergent American and international texts expand upon and complicate the initial post-9/11 canon. Editor Paul Petrovic has assembled a collection of essays that broadens our understanding of how popular culture has addressed 9/11, particularly as it has evolved over time. Contributors bring fresh readings to popular novels,

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such as Jonathan Lethem's Chronic City and Jonathan Franzen's Freedom; films like Zero Dark Thirty and This Is the End; and television shows such as 24 and Homeland. Showcasing a diverse range of viewpoints, essays in this collection assess, among other topics, how African American identity is challenged by post-9/11 allegories; how superhero films foretell the inevitability of city-wide destruction by terrorists; and how shows like Breaking Bad problematize ideas of liberalism and masculinity. Though primarily aimed at

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scholars, Representing 9/11 seeks to engage readers interested in how various forms of media have interpreted the events and aftermath of the terrorist attacks in 2001.

Don DeLillo is widely regarded as one of the most significant, and prescient, writers of our time. Since the 1960s, DeLillo's fiction has been at the cutting edge of thought on American identity, globalization, technology, environmental destruction, and terrorism, always with a distinctively macabre and humorous eye.

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Don DeLillo: Contemporary Critical Perspectives brings together leading scholars of the contemporary American novel to guide readers through DeLillo's oeuvre, from his early short stories through to 2016's Zero K, including his theatrical work. As well as critically exploring DeLillo's engagement with key contemporary themes, the book also includes a new interview with the author, annotated guides to further reading, and a chronology of his life and work. Plotting Justice Narrative Ethics and

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Literary Culture after 9/11 University of
Nebraska Press

Challenging the predominantly Euro-American approaches to the field, this volume brings together essays on a wide array of literary, filmic and journalistic responses to the decade-long wars in Afghanistan and Iraq. Shifting the focus from so-called 9/11 literature to narratives of the war on terror, and from the transatlantic world to Iraq, Syria, Afghanistan, the Afghan-Pak border region, South Waziristan, Al-Andalus and Kenya,

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the book captures the multiple transnational reverberations of the discourses on terrorism, counter-terrorism and insurgency. These include, but are not restricted to, the realignment of geopolitical power relations; the formation of new terrorist networks (ISIS) and regional alliances (Iraq/Syria); the growing number of terrorist incidents in the West; the changing discourses on security and technologies of warfare; and the leveraging of fundamental constitutional principles. The essays

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featured in this volume draw upon, and critically engage with, the conceptual trajectories within American literary debates, postcolonial discourse and transatlantic literary criticism. Collectively, they move away from the trauma-centrism and residual US-centrism of early literary responses to 9/11 and the criticism thereon, while responding to postcolonial theory's call for a historical foregrounding of terrorism, insurgency and armed violence in the colonial-imperial power nexus. This book

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*was originally published as a special
issue of the European Journal of English
Studies.*

Creature, Affect, Form

*Cultural Melancholia: US Trauma Discourses
Before and After 9/11*

*American Literature in Transition,
2000–2010*

*Narrative Ethics and Literary Culture
after 9/11*

Global Perspectives

Terrorism and Literature

Petrocultures

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This edited collection aims to respond to dominant perspectives on twenty-first-century war by exploring how the events of 9/11 and the subsequent Wars on Terror are represented and remembered outside of the US framework. Existing critical coverage ignores the meaning of these events for people, nations and cultures apparently peripheral to them but which have - as shown in this collection - been extraordinarily affected by the social, political and cultural changes these wars have wrought. Adopting a literary and cultural history approach, the book asks how these events resonate and continue to show effects in the rest of the world, with a

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particular focus on Australia and Britain. It argues that such reflections on the impact of the Wars on Terror help us to understand what global conflict means in a contemporary context, as well as what its representative motifs might tell us about how nations like Australia and Britain perceive and construct their remembered identities on the world stage in the twenty-first century. In its close examination of films, novels, memoir, visual artworks, media, and minority communities in the years since 2001, this collection looks at the global impacts of these events, and the ways they have shaped, and continue to shape, Britain and

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Australia's relation to the rest of the world.

This book explores ghostly presences in terrorism novels from New Yorkers Don DeLillo, Jonathan Safran Foer, Lynne Sharon Schwartz, Griffin Hansbury, & Patrick McGrath. Arguing how theories on trauma and gothic combine to interpret ghosts, Olson discusses what supernatural meetings express about grief, guilt, mental instability, & suicidal urges.

Beth A. Dixon explores how food justice impacts on human lives. Stories and reports in national media feature on the one hand hunger, famine and food scarcity, and on the other, rising rates of morbid

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obesity and health issues. Other stories-food justice narratives-illustrate how to correct the ethical damage created by the first type of story. They detail the nature of oppression and structural injustice, and show how these conditions constrain choices, truncate moral agency, and limit opportunities to live well. With stories from national media, food and farming memoirs, and scholarly ethnographies, Dixon reveals how different food narratives are constructed, and enable identification of just solutions to issues surrounding food insecurity, farm labor, and the lived experience of obesity. Drawing on Aristotle's concept of ethical perception,

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Dixon demonstrates how we can use narratives to enhance our understanding and ethical competence about injustice in relation to food. Learning to See Food Justice is a must-read for students of food studies, philosophy, and media studies.

Transatlantic literary studies have provided important new perspectives on North American, British and Irish literature. They have led to a revision of literary history and the idea of a national literature. They have changed the perception of the Anglo-American literary market and its many processes of transatlantic production, distribution, reception and criticism. Rather than dwelling on

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comparisons or engaging with the notion of 'influence,' transatlantic literary studies seek to understand North American, British and Irish literature as linked with each other by virtue of multi-layered historical and cultural ties and pay special attention to the many refractions and mutual interferences that have characterized these traditions since colonial times. This handbook brings together articles that summarize some of the crucial transatlantic concepts, debates and topics. The contributions contained in this volume examine periods in literary and cultural history, literary movements, individual authors as well as genres

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from a transatlantic perspective, combining theoretical insight with textual analysis.

A Poetics of Trauma after 9/11

Food Justice and Narrative Ethics

9/11 Gothic

Comics at the Crossroads

Ten Years after Katrina

Australian and British Perspectives

The Twenty-first Century African American Novel and the Critique of Whiteness in Everyday Life

Contemporary life is founded on oil – a cheap, accessible, and rich source of energy that has shaped cities and manufacturing economies at the same time that it has increased mobility, global

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trade, and environmental devastation. Despite oil's essential role, full recognition of its social and cultural significance has only become a prominent feature of everyday debate and discussion in the early twenty-first century. Presenting a multifaceted analysis of the cultural, social, and political claims and assumptions that guide how we think and talk about oil, Petrocultures maps the complex and often contradictory ways in which oil has influenced the public's imagination around the world. This collection of essays shows that oil's vast network of social and historical narratives and the processes that enable its extraction are what characterize its importance, and that its circulation through this immense web of relations forms worldwide experiences and expectations. Contributors' essays investigate the discourses surrounding oil in contemporary culture while advancing and

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configuring new ways to discuss the cultural ecosystem that it has created. A window into the social role of oil, Petrocultures also contemplates what it would mean if human life were no longer deeply shaped by the consumption of fossil fuels.

This book discusses British novels published during the 1970s which feature terrorists either as main characters or a major plot points. The focus on terrorism's literary depiction provides insight into the politics of the decade. The book analyses texts from Gerald Seymour, Anthony Burgess, V.S. Naipaul, Graham Greene, Doris Lessing, B.S. Johnson, Tom Sharpe, and Eric Ambler, among others, in order to engage with the IRA, the end of Empire, counterculture and environmentalism. The book provides a brief history of terrorism as a concept and tactic before discussing British literature's relationship with terrorism. It presents a

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“standard terrorist morphology” by which to analyse terrorist narratives along with other insights into the British post-war imagination, writing and extremism.

Nina Liewald analyses literary representations of so-called 'Islamic fundamentalism' by contemporary authors whose cultural background and approach to the subject matter differs substantially: Hanif Kureishi, Sebastian Faulks, Mohsin Hamid and Yasmina Khadra. The author focuses on the narrative depiction of this complex phenomenon and its economic, religious and sociopolitical framework in selected contemporary novels. The interdisciplinary study is offering contextualised readings and combining narratology, literary and cultural studies with approaches from political science. It explores the potential functions of literature in a highly politicised context and

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specifically the potential of literature to shed light on radicalisation processes and to promote public discourse and intercultural understanding.

This book explores the paradoxical productivity of the idea of the end of the novel in contemporary fiction. It shows how this idea allows some of our most significant twenty-first century writers to re-imagine the ethics and politics of literature and to figure intractable forms of life and affect.

Oil, Politics, Culture

Decrypting Ghosts and Trauma in New York City's Terrorism Novels

Comparative Perspectives

Locating Postcolonial Narrative Genres

Smart Cities as Democratic Ecologies

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Fantasies of State, Security, and Terrorism Narratives of the War on Terror

The years following the attacks of September 11, 2001 have seen the publication of a wide range of scientific analyses of terrorism. Literary studies seem to lag curiously behind this general shift of academic interest. The present volume sets out to fill this gap. It does so in the conviction that the study of literature has much to offer to the transdisciplinary investigation of terror, not only with respect to the present post-9/11 situation but also with respect to earlier historical contexts. Literary texts are media of cultural self-reflection, and as such they have always played a crucial role in the discursive response to terror, both contributing to and resisting

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dominant conceptions of the causes, motivations, dynamics, and aftermath of terrorist violence. By bringing together experts from various fields and by combining case studies of works from diverse periods and national literatures, the volume *Literature and Terrorism* chooses a diachronic and comparative perspective. It is interested in the specific cultural work performed by narrative and dramatic literature in the face of terrorism, focusing on literature's ambivalent relationship to other, competing modes of discourse.

Narrating 9/11 challenges the notion that Americans have overcome the national trauma of the terrorist attacks on the World Trade Center and the Pentagon. The volume responds to issues of war, surveillance, and the expanding security state,

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including the Bush Administration's policies on preemptive war, extraordinary rendition, torture abroad, and the suspension of privacy rights and civil liberties at home. Building on the work of Giorgio Agamben, Slavoj Žižek, and Donald Pease, the contributors focus on the ways in which post-9/11 narratives help make visible the fantasies that attempt to justify the ongoing state of exception and American exceptionalism. *Narrating 9/11* examines a variety of contemporary narratives as they relate to the cultural construction of the neoliberal nation-state, a role that mediates the possibilities of ethnic and religious identity as well as the ability to imagine terrorism. Touching on some of the mainstays of 9/11 fiction, including Jonathan Safran Foer's

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Extremely Loud & Incredibly Close and John Updike's Terrorist, the book expands this particular canon by considering the work of such writers as Jess Walter, William Gibson, Lauren Groff, Ken Kalfus, Ian McEwan, Philip Roth, John le Carré, Laila Halaby, Michael Chabon, and Jarett Kobek. Narrating 9/11 pushes beyond a critical focus on domestic realism, offering chapters that examine speculative and genre fiction, postmodernism, climate change, and the evolving security state, as well as the television series Lost and the film Paradise Now.

It has become a critical commonplace that postmodernism no longer serves as an adequate designation for contemporary literature. But what comes after postmodernism? What are the

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tendencies and directions within contemporary American literature that promise to shape its future? The contributions to this book are written in the shadows of 'new media', a turn towards the nonhuman in critical thinking, and a surge in environmental and apocalyptic thought. Engaging with such contemporary debates, the authors map the rapidly changing ecosystem of contemporary literary genres and forms and attend to transformations in the production, reception, and circulation of books. This book takes for granted that American literature does have a future, although whatever this future holds, it is unlikely to be what we expect. At this historical juncture, the American novel seems to carve its future through an engagement with issues at the forefront of our

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present, thereby ensuring its own ongoing contemporaneity. This book was originally published as a special issue of *Studia Neophilologica*.

How have we come to depend so greatly on the words terror and terrorism to describe broad categories of violence? David Simpson offers here a philology of terror, tracking the concept's long, complicated history across literature, philosophy, political science, and theology--from Plato to NATO. Introducing the concept of the "fear-terror cluster," Simpson is able to capture the wide range of terms that we have used to express extreme emotional states over the centuries--from anxiety, awe, and concern to dread, fear, and horror. He shows that the choices we make among such words

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to describe shades of feeling have seriously shaped the attribution of motives, causes, and effects of the word "terror" today, particularly when violence is deployed by or against the state. At a time when terror-talk is widely and damagingly exploited by politicians and the media, this book unpacks the slippery rhetoric of terror and will prove a vital resource across humanistic and social sciences disciplines.

Approaches to American Cultural Studies