

and Marina Warner.

The Limits of Autobiography Leigh Gilmore 2018-08-06 Memoirs in which trauma takes a major—or the major—role challenge the limits of autobiography. Leigh Gilmore presents a series of "limit-cases"—texts that combine elements of autobiography, fiction, biography, history, and theory while representing trauma and the self—and demonstrates how and why their authors swerve from the formal constraints of autobiography when the representation of trauma coincides with self-representation. Gilmore maintains that conflicting demands on both the self and narrative may prompt formal experimentation by such writers and lead to texts that are not, strictly speaking, autobiography, but are nonetheless deeply engaged with its central concerns. In astute and compelling readings of texts by Michel Foucault, Louis Althusser, Dorothy Allison, Mikal Gilmore, Jamaica Kincaid, and Jeanette Winterson, Gilmore explores how each of them poses the questions, "How have I lived? How will I live?" in relation to the social and psychic forms within which trauma emerges. Challenging the very boundaries of autobiography as well as trauma, these stories are not told in conventional ways: the writers testify to how self-representation and the representation of trauma grow beyond simple causes and effects, exceed their duration in time, and connect to other forms of historical, familial, and personal pain. In their movement from an overtly testimonial form to one that draws on legal as well as literary knowledge, such texts produce an alternative means of confronting kinship, violence, and self-representation.

Das Geschlecht der Kirsche Jeanette Winterson 2006

The Fiction of Rushdie, Barnes, Winterson and Carter Gregory J. Rubinson 2005-08-10 Literature often reflects societal change, but it can also effect change by inspiring people to think in new ways. Four authors who encourage readers to question traditional boundaries are Salman Rushdie, Julian Barnes, Jeanette Winterson and Angela Carter. This book takes an in-depth look at the works of these authors with specific emphasis on how they challenge religion (especially in its fundamentalist forms) and its intersections with history, politics, gender and sexuality. The study notes both differences and similarities among the four authors, whose writings broadly represent the major themes in contemporary British literature. Divided into two primary sections, the volume first takes a look at Rushdie and Barnes and their stance regarding historical and political issues. The second section concentrates on gender and sexuality in the writings of Winterson and Carter. Among the works examined are Rushdie's *The Satanic Verses* and *Midnight's Children*; Barnes' *Flaubert's Parrot* and *A History of the World in 10 1/2 Chapters*; Winterson's *Boating for Beginners* and *Written on the Body*; and Carter's *The Passion of New Eve* and *Heroes and Villains*. The final chapter includes a brief survey of other significant figures in postmodern British literature, including Martin Amis, Ian McEwan, D.M. Thomas, Fay Weldon and Emma Tennant.

Frankisstein Jeanette Winterson 2019-10-08 1816 schreibt Mary Shelley *Frankenstein in den Schweizer Bergen*. Zweihundert Jahre später, im heutigen Großbritannien, begegnen wir dem transgener Arzt Ry Shelley, der sich in Victor Stein, einen renommierten wie unergündlichen Experten für künstliche Intelligenz verliebt. Klug und mit unvergleichlichem Witz verbindet Winterson diese beiden Erzählstränge zu einer höchst originellen Geschichte, in der die Grenzen zwischen Fiktion und Wirklichkeit, zwischen menschlicher und künstlicher Intelligenz und zwischen biologischer und sexueller Identität verschwinden – eine Geschichte über die Liebe und das Menschsein selbst.

The Measure of Love Lost Stephanie K. Wheeler 2010 Jeanette Winterson's novel *Written on the Body* asks what it means to express love not through language but through the body, where it is felt, challenging the boundaries placed between body and language. Using Winterson's novel and Roland Barthes's *A Lover's Discourse* as points of inquiry, this thesis examines conceptions of love based on heteronormative and romanticized visions of present and healthy bodies. This thesis asks how a body that is diseased and dying can express an emotion that is predicated on these very notions of presence, absence, and health. The narrator of the novel sees love as a scripted story that, once adhered to, determines the (successful) experience of love. Louise's cancer threatens these scripts of love, as it destroys the narrator's conception of both love and Louise. Despite the fact that Louise is absent and dying, the narrator begins to write a new story that will allow him/her to have a perfect relationship with Louise, so that s/he can reconcile the contradictions of the scripts that the relationship exposed. Using Slavoj Žižek's "Melancholy and the Act" and Richard Stamelman's *Lost Beyond Telling* as frameworks of mourning and melancholy, the narrator's melancholy over a lost presence thus emerges as a way that allows him/her to create a perfect love story. To make Louise appear perfect in this perfect love story, the narrator manipulates the language of disease that reconstructs Louise's physical absence as a textual presence. The discourse surrounding Louise thus begins to operate out of the desire to compensate and supplement what is missing; in Louise's case, the narrator is supplementing her with a "normal," healthy body. Looking in the shadows of the narrator's memories, *Written on the Body* emerges as not only an account of the narrator's love story, but also an account of Louise's story, a story of a body that refuses to be written on and demands to be heard. Winterson demonstrates how the body is always in the process of creating knowledge and meaning that can only be obtained by questioning what is normal, both for the body and for the scripts we all adhere to.

Ambiguous Discourse Kathy Mezei 1996 Carefully melding theory with close readings of texts, the contributors to *Ambiguous Discourse* explore the role of gender in the struggle for narrative control of specific works by British writers Jane Austen, Virginia Woolf, Anita Brookner, Angela

Es hätte mir genauso Ali Smith 2016-04-28 Man stelle sich vor: Jemand gibt eine Dinnerparty, man unterhält sich gepflegt über Gott und die Welt, und zwischen Hauptgang und Dessert steht einer der Gäste auf und geht kurz nach oben. Und kommt nicht wieder. Hat sich im Gästezimmer eingeschlossen. Auf Tage, Wochen, Monate ... Zu einer Dinnerparty bringt der Freund eines Freundes einen Fremden mit, Miles Garth. Man unterhält sich, wird angenehm betrunken, die Diskussionen werden lebhafter, und manchmal schrammen sie auch kurz am Streit vorbei. Man kennt das. Miles fügt sich einigmaßen in die Runde ein, auch wenn er als Vegetarier, der nicht trinkt und manchmal allzu offen spricht, irgendwie anders ist. Doch dann steht Miles mitten unter dem Essen auf, schließt sich im Gästezimmer ein und ist fortan nicht mehr dazu zu bewegen, wieder herauszukommen. Das kennt man eher nicht. Und es ist überdies ganz schön peinlich, zumal der ungebetene Dauergast bald überregionale Prominenz erlangt und sich um das Haus in Greenwich eine Miles-Fangemeinde schart, inklusive Protestbannern und Merchandising. Währenddessen versuchen vier Personen das Rätsel um Miles zu lösen: Anna, die vor dreißig Jahren mit Miles durch Europa reiste; Mark, der Miles zur Party mitgebracht hat; May, eine alte, demente Frau, deren Verbindung zu Miles sehr überraschend ist (und sehr zu Herzen geht); und die neunjährige Brooke, die vor Wissbegierde strotzt und Wortspiele über alles liebt. Ali Smith erzählt diese aberwitzige Geschichte, die eigentlich jedem hätte genauso passieren können, mit unvergleichlichem Wortwitz und rasantem Charme. Ihr Roman ist eine umwerfende Satire über die Brüchigkeit gesellschaftlicher Konventionen – und wie wenig es nur braucht, um die geheiligte Ordnung unseres bürgerlichen Lebens gehörig durcheinanderzubringen.

Im Land der Schmerzen Alphonse Daudet 2021-09

Other Sexes Andrea L. Harris 2000-01-01 Explores alternatives to the gender binary in twentieth-century women's fiction.

Einführung in die Erzähltheorie Monika Fludernik 2006

Altering the Binaries 1999

written-on-the-body-jeanette-winterson

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