

# Contents

<i>List of Figures and Tables</i>	vii
<i>Acknowledgements</i>	viii
<i>Notes on Contributors</i>	ix
Introduction	1
<i>Garin Dowd and Natalia Rulyova</i>	
<b>Part I Reassessing Theoretical Traditions: From Ancient Greece to Bakhtin</b>	
1 Philosophy's Broken Mirror: Genre Theory and the Strange Place of Poetry and the Poem from Plato to Badiou	11
<i>Garin Dowd</i>	
2 Remembering to Forget: The Role of Time, Space and Memory in Mikhail Bakhtin's Treatment of Language	29
<i>Michael Volek</i>	
<b>Part II Memory, Testimony, Politics</b>	
3 The Question of Genre in Holocaust Narrative: The Case of Patrick Modiano's <i>Dora Bruder</i>	45
<i>Béatrice Damamme-Gilbert</i>	
4 Genre and Memory in Margareta Heinrich's and Eduard Erne's <i>Totschweigen</i> and Elfriede Jelinek's <i>Rechnitz (Der Würgeengel)</i>	66
<i>Katya Krylova</i>	
<b>Part III Revisiting Literary Genres: Writing Back/Writing Forward</b>	
5 The Muse Writes Back: Lyric Poetry and Female Poetic Identity	89
<i>Sarah Parker</i>	

6	How (Not) to Translate an Unidentified Narrative Object or a New Italian Epic <i>Timothy S. Murphy</i>	109
<b>Part IV Visual Cultures: Technologies, Institutions and Genres</b>		
7	<i>Seduced by Art</i> : The Problem of Photography <i>Lesley Stevenson</i>	133
8	Vernacular Photographic Genres after the Camera Phone <i>Peter Buse</i>	144
<b>Part V Film Genres: Endurance and Transformation</b>		
9	The Enduring Reach of Melodrama in Contemporary Film and Culture <i>Michael Stewart</i>	165
10	Objects after Adolescence: Teen Film without Transition in <i>Spring Breakers</i> and <i>The Bling Ring</i> <i>Erin K. Stapleton</i>	183
<b>Part VI Pedagogies: Applications in Education</b>		
11	Constructing a Voice of Authority in Upper Secondary School Essays <i>Anne Smedegaard</i>	203
12	Perceptions of Prior Genre Knowledge: A Case of Incipient Biliterate Writers in the EAP Classroom <i>Natasha Artemeva and Donald N. Myles</i>	225
	<i>Index</i>	246

# Introduction

*Garin Dowd and Natalia Rulyova*

Since Plato and Aristotle, debates concerning the centrality of taxonomy, classification and type to knowledge formations have been conducted across multiple disciplinary fields. Such debates have been accompanied by interrogations of what and how types, categories, varieties, *genera*, kinds and demarcations appear and operate both enduringly and temporarily in the arts, but also in the sciences and in philosophy. Increasingly, however, an intensification of applications of genre as a coordinating concept, often deriving impetus from so-called rhetorical genre studies models, has taken place in fields such as the social sciences, education studies, law and communications studies. Developments within these diverse fields are in part driven by changes in different political and social approaches to the study of classification, to ‘the order of things’, in Michel Foucault’s phrase (Foucault, 1970, p. xxiv), a characteristic which Carolyn Miller has analysed in terms of the concept of emergence (Miller, 2011).

One of the common resources and thus problems for theoretical analysis in the humanities (including the digital humanities) remains this question of kind. The genealogy of ‘genre’ itself functions as an often privileged and foregrounded, but also frequently generative but occluded, structuring device and regulator of models of meaning, representation, interpretation and analysis. As Jacques Derrida asserts in his essay ‘The Law of Genre’, the ‘remark’ of generic identity within a text or work in any discursive medium can be reflexively presented, while it may, and he argues always is, equally be unconsciously inscribed within the performative supplementarity of a text or work (Derrida, 1980, p. 211). In the *Republic*, Plato places the questions of the performance of genre at the very heart of an idea no less significant than the very constitution and maintenance of the political State itself (Plato,

## 2 Introduction

1974). The city will be assisted in the regulation of its *polis* all the better if it establishes a hierarchy between three categories of poetry (or more generally artistic expression) to be employed for the enrichment of the populous: simple narrative or diegesis (the dithyramb), dramatic poetry characterized by a particularly damaging form of mimesis, and the mixed genre (associated with Homer) which combines narrative and mimetic elements. Taking these Platonic models of classification, and taking a significant distance from them, Aristotle introduces further criteria for the identification of type (Aristotle, 1976). Derived from the object of imitation and from the medium of expression, Aristotle's classical system of genres (or, more accurately, modes) distinguishes between, *inter alia*, tragedy, epic and comedy (including parody). These classifications – often taking on what Gérard Genette describes as 'the too seductive pattern of the triad [i.e. drama, comedy, epic]' (Genette, 1992, p. 44) – continue to be reviewed many times throughout the centuries, as fundamental models for the registration (in literature as this term has been understood since the beginning of the 19th century) of events, affective states, embodied socio-political structures and systems, resistances to received modes of classification (of ways of being) and as aesthetic criteria. Genre's defining quality might well be this combination of prescriptive decree and in-built critique. As such, acting as a point of registration, genres are fundamentally unstable models, and are paradoxically applied as something that is always already inaccurate, and historically located. Genre is always untimely, and for this very reason it retains a gravitational force for scholars, artists, scientists, poets, musicians, writers and linguists interested in articulating their models of the world.<sup>1</sup> As the call for papers for the 2013 conference Emerging Genres, Forms, Narratives in New Media Environments at North Carolina State University put it, 'As social recognitions that embed histories, ideologies, contradictions – as sites of inventive potential – as recurrent social actions – genres are constitutive of culture.'<sup>2</sup>

The forms and trajectories of genre theory thus remain temporally contextual, yet have been productive of many recognizable ways of seeing, perceiving and being in the world. German romanticism, for example, provides a pivotal moment in the conceptual development of genre theory. The triadic distinction made by Friedrich Schlegel between subjective form (the lyric), objective form (the dramatic) and subjective-objective form (the epic) initiates a reconsideration of the Platonic and Aristotelian founding texts of genre theory by questioning the very notion of a 'truth' of representation (or a finality inherent in the kind), even though and because of the ironic nature of 'types

of representation', or what we describe as genre, ultimately provides a critical position from which no transcendent position can be claimed. Schlegel's interest in the fragmentation of a text, and the text as inherently fragmentary, and the implications of this for writers, poets, literary theory and genre analysis, finds its apogee in the early 19th-century circle of which he was the leading figure, known now as the Jena romantics (Schlegel, 1971). The use by this group in the texts published in the journal *Athenaeum* of an interrogation of genre such that the classificatory template is transcended was later echoed in the work of symbolist authors (e.g. Mallarmé) and in the 20th century by modernist authors (e.g. Proust, Woolf and Joyce). These, among others, open up the field for the theorization of writing as writing (textuality, *écriture*, literature as literature) and analysing the collapse of the viability of the genre systems that dominate the period between Aristotle and themselves (Lacoue-Labarthe and Nancy, 1988).

Beyond the domain of theorizations of genre and its undoing in the field of literature (which has nonetheless been the most important in terms of the theorization of genre in itself, divorced from actual empirical content), in the 20th century, different theories and framings of genre emerge, often both responding to and driving forward innovations and changes in the fields of radio, film, television, gaming and more recent communication technologies. The proliferation of different forms of technological mediation occasioned by the implementation of digital platforms since the 1990s has enriched the field of genre studies and stimulated new areas of research. In her paper given at the first Genre Studies Network (GSN) workshop at the University of Birmingham in 2012, leading genre studies scholar Carolyn Miller asserted a link between surges in technological progress and developments in genre theory by comparing an increased interest in genre in the European Renaissance and in the early 21st century (Miller, 2012).

Through technological change, engagement with 'genre' in both its theoretical guises and its more vernacular usages, the term has become ubiquitous in academia and among the general public, the latter encouraged by internet search engines, online retail and new platforms for the dissemination of film to think in patterns, types and categories. Writing in 2000, and thus in advance of some of the latter developments, in his introduction in *Modern Genre Theory*, David Duff observed that

the increasing cultural dominance of the popular genres themselves (in literature, film and television), and of labelling and labelling

4 *Introduction*

systems that accompany them, have ensured that it is less and less plausible to portray our era as one that has, in any decisive sense, moved 'beyond genre'.

(Duff, 2000, p. 2)

The assertion becomes all the more pertinent in the era of social networks, something which emerges in different ways in several of the chapters in this volume. Changes in genre are not just due to semantic shifts, nor to technological developments, as many contributions to genre studies would assert, but rather, as the research in this volume details, are tacitly and explicitly involved in engaging political discourses of expression, representation and the production of subjectivity in the context of the societies and cultures in which they emerge.

The overarching ambition of this volume is the exploration of trends and developments in genre studies in the early 21st century. While the first approach to genre trajectories is undoubtedly one of identification, the chapters here engage in paradoxical and dynamic manifestations problematizing the idea of a succession of genres. This book comprises six parts: Reassessing Theoretical Traditions; Memory, Testimony, Politics; Revisiting Literary Genres; Visual Cultures; Film Genres; and Pedagogies.

Part I, 'Reassessing Theoretical Traditions: From Ancient Greece to Bakhtin', begins with Garin Dowd's 'Philosophy's Broken Mirror: Genre Theory and the Strange Place of Poetry from Plato to Badiou' (Chapter 1). Dowd argues that poetry, as its form shifts in meaning in the work of Plato, Wallace Stevens and Alain Badiou in particular, plays a paradoxically constitutive role in the development of genre theory, and of philosophy as genre theory. Michael Volek's 'Remembering to Forget: The Role of Time, Space and Memory in Mikhail Bakhtin's Treatment of Language' (Chapter 2) examines the links between genre, memory and the Bakhtinian chronotope. Volek comes to the conclusion that traditions associated with the memory of genre are important in that they help engage the present.

One of the emerging trends captured by the volume is that genre plays an increasingly crucial role in memory studies. In Part II, 'Memory, Testimony, Politics', this trend is represented by Béatrice Damamme-Gilbert (Chapter 3) and Katya Krylova (Chapter 4), who explore the relationship between fiction and non-fiction in literary, dramatic and cinematic texts about the Holocaust. Specifically, Damamme-Gilbert explores the tension between fictional and autobiographical discourses in the work of Modiano, in the context of the German occupation

of France, in her chapter 'The Question of Genre in Holocaust Narrative: The Case of Patrick Modiano's *Dora Bruder* (1997)'. She argues that Modiano's Holocaust texts tend to blend genres and challenge established literary conventions. Katya Krylova's 'Genre and Memory in Margareta Heinrich and Eduard Erne's *Totschweigen* and Elfriede Jelinek's *Rechnitz (Der Würgeengel)*' further explores this theme by focusing on Heinrich and Erne's documentary film *Totschweigen (A Wall of Silence)* and Jelinek's play *Rechnitz (Der Würgeengel)*. She examines how both works manage to uncover truth about the Holocaust through a complex engagement with the multiplicity of genres employed.

Part III 'Revisiting Literary Genres: Writing Back/Writing Forward' begins with the theme of resistance to established associations between roles prescribed by genre conventions. Sarah Parker in 'The Muse Writes Back: Lyric Poetry and Female Poetic Identity' (Chapter 5) examines lyric poetry as a genre with particular gender conventions, related to the roles of the muse and the poet, and how these conventions developed over time and were subject to increasing challenge both within the lyric genre and in the commentaries on it. Timothy S. Murphy's examination of the object of genre itself in 'How (Not) to Translate an Unidentified Narrative Object or a New Italian Epic' (Chapter 6) describes how established literary genres translate, or rather fail to translate, into other languages, examining the New Italian Epic and how it has been interpreted in English by American translators, and the consequences of mis/translations.

Part IV 'Visual Cultures: Technologies, Institutions and Genres' begins with Lesley Stevenson's '*Seduced by Art: The Problem of Photography*' (Chapter 7), which explores the impact of curatorial strategies and interpretative templates on the reception of visual art forms. She argues that the influence of established hierarchies in fine art on the mediation in gallery institutional contexts of photographic genres is stronger than may be thought at first glance. In relation to contemporary visual culture, genre-based approaches continue to respond to both rapidly changing technological contexts and to the pulse of a longer duration. Thus in his 'Vernacular Photographic Genres after the Camera Phone' (Chapter 8), Peter Buse presents one of the first in-depth studies of the 'selfie' as a genre that is, on the one hand, related to the old and well-known genre of self portrait and, on the other hand, rooted in new popular social practices facilitated by recently developed technologies.

Part V, 'Film Genres: Endurance and Transformation', explores both established genres and an emerging subgenre. In his 'The Enduring

## 6 Introduction

Reach of Melodrama in Contemporary Film and Culture' (Chapter 9), Michael Stewart looks at the metamorphoses in the genre and mode of melodrama with a particular interest in how certain aspects of melodrama are developed in contemporary cinema. Erin K. Stapleton's 'Objects after Adolescence: Teen Film without Transition in *Spring Breakers* and *The Bling Ring*' (Chapter 10) identifies an emerging subgenre of the teen film which stages and interrogates the excessive consumption which characterizes advanced capitalist societies as mediated and sustained by the burgeoning cult of celebrity.

Finally, in Part VI, 'Pedagogies: Applications in Education', Anne Smedegaard's 'Student and Teacher Constructions of the "Generic Contract" in High-School Essays' (Chapter 11) discusses the use of the essay as a genre in comparison with other genres that are used in examination in the context of Danish high schools. Her analysis draws on the Bakhtinian concept of voice, and the linguistic use of personal pronouns by pupils. In their 'Perceptions of Prior Genre Knowledge: A Case of Incipient Biliterate Writers in the EAP Classroom' (Chapter 12), Natasha Artemeva and Donald N. Myles transport the reader to North America and discuss the significance of genre approaches to teaching and learning in the multilingual environment in Canada. They consider the effect of often innate and unarticulated genres learnt in the first language in the development of academic bi- or multiliteracies.

This volume is based on the papers given at the seven workshops organized as part of the Arts & Humanities Research Council-funded international GSN led by one of the editors (Rulyova at the University of Birmingham) and organized jointly with the other (Dowd at the University of West London). The workshops took place in Birmingham, London and Leeds in the course of a year, between October 2012 and October 2013. The chapters of this collection emerge from the themes of the workshops: genre theory, genre and gender, genre and translation, genre and new technologies, genre and memory, and genre and visual culture. Examining the trajectories of these different fields of genre enabled the momentum for the volume to be created.

Insofar as it is concerned with embracing three trajectories – in the geometrical sense – cutting across the family of trajectories known as genre studies, then, the volume seeks both to evoke and to problematize genre and genre studies by exposing the field to new identifications, mappings and projections. By virtue of the ambition announced in its subtitle and made manifest in its contents, it makes the claim that genre studies remains a fertile ground for genre studies activities, and for a broader engagement with the political, social and economic contexts of



our time, as, for example, Lievrouw's (2011) analysis of various modes of online activism argues.

Beyond their academic codification according to medium or artform (e.g. photographic, cinematic or literary genres), which in this volume works as one type of organizing principle, there lie many other ways of thinking about trajectories in genre and in genre studies. The chapters collected here pose several questions for the field: Do certain areas of genre studies find themselves propelled along a common trajectory? Are there many different trajectories coexisting with and/or in conflict with one another? What happens when trajectories cross and something unexpected occurs? One of the aims of the volume (and of the AHRC network upon whose resources it draws) is to create the conditions for the emergence of new zones of engagement with the hermeneutic and creative possibilities of genre-centred approaches to cultural production.

## Notes

1. Thus, for example, Alain Badiou, writes in 2005, against what he calls 'the democracy of opinion': 'true democracy, as Plato saw, is equality before the Idea and the repudiation of imitative "communications." Today in particular, when, as in Plato's time, the city is collapsing into futility, democracy is equality before the political Idea, which must be reinvented against its dissolution in the play of interests' (Badiou, 2006, p. 40).
2. At the time of writing, a book, edited by Carolyn Miller, is forthcoming from the proceedings of this event in 2015.

## References

- Aristotle (1976) *Poetics*, trans. and Introduction M. Heath (Harmondsworth: Penguin).
- Badiou, A. (2006) 'Plato, Our Dear Plato', trans. Alberto Toscano, *Angelaki: Journal of the Theoretical Humanities*, 11(3), 39–41.
- Brunetière, F. (1922) 'La doctrine évolutive et L'Histoire de la Littérature', *Etudes critiques sur l'histoire de la littérature française*, 6th series, 4th edn (Paris: Hachette).
- Derrida, J. (1980) 'La Loi du genre'/'The Law of Genre', in *Glyph* 7, pp. 176–201/ pp. 202–232.
- Duff, D. (ed.) (2000) *Modern Genre Theory* (London: Longman).
- Foucault, M. (1970) *The Order of Things: An Archaeology of the Human Sciences* (London: Tavistock).
- Genette, G. (1992) *The Architext: An Introduction*, trans. J. Lewin (Los Angeles: University of California Press).
- Lacoue-Labarthe, P. and J.-L. Nancy (1988) *The Literary Absolute: The Theory of Literature in German Romanticism*, trans. P. Barnard and C. Lester (Albany: State University of New York Press).

8 *Introduction*

- Lievrouw, L. (2011) *Alternative and Activist New Media* (Oxford: Polity), pp. 19–27.
- Miller, C. (2011) 'Preliminary Reflections on Emergence', *USC Rhetorical Theory*, <http://www.uscrhetoricaltheory.com/wp-content/uploads/2012/05/Miller-Preliminary-Reflections-on-Emergence.pdf>, accessed 17 March 2015.
- Miller, C. (2012) Unpublished talk delivered at the Genre Studies Network, University of Birmingham, 6 October.
- Plato (1974) *The Republic*, 2nd edn, trans. Desmond Lee (Harmondsworth: Penguin).
- Schaeffer, J.-M. (1989) 'Literary Genres and Textual Genericity', trans. A. Otis, in R. Cohen (ed.), *The Future of Literary Theory* (London: Routledge), pp. 167–187.
- Schlegel, F. (1971) *Friedrich Schlegel's Lucinde and the Fragments*, trans. and Introduction Peter Firchow (Minneapolis: University of Minnesota Press).
- Schlegel, F. (1980) *Literarische Notizen 1797–1801*, H. Eichner (ed.) (Frankfurt: Ullstein Materialien).

## 1

# Philosophy's Broken Mirror: Genre Theory and the Strange Place of Poetry and the Poem from Plato to Badiou

*Garin Dowd*

This chapter explores the rather striking manner in which at key moments in the history of philosophy, in the discipline's attempts at self-definition, the genre or literary form of poetry plays a key role. Philosophy, at these moments, has been defined, *inter alia*, as the enemy of poetry, the guiding light for the philosopher who can only try and inevitably fail to emulate its brilliance, or as the anomalous guest at the philosophical table with whom the host discipline has relations which result in either generative or degenerative effects. Insofar as it lays claim to or liaises with philosophy – as we have come to know it today – poetry has thus played a part in the self-definition of genre theory. The aim of this chapter is to capture a very specific set of transfers, transpositions, metonymies and other modes of reversible relations of substitution and surrogacy between philosophy and poetry, and along the way between genre-theory-as-philosophy and poetry.

In the *Republic*, Plato, through the voice of Socrates, casts doubt on the good of purveyors of poetry (and the imitative artforms for which it stands) for the walled-in *polis* of Athens; in his *Poetics*, Aristotle would likewise urge a resistance to mimesis; at the close of the 19th century, the group convened around the journal *Athenaeum* would reverse this position and find in poetry and in its particular embodiment of *poiesis* a model and refuge for philosophy itself – which along with the *polis* was one of the recipients of protection in different ways in Plato and Aristotle. If the Jena romantics mark a turning point in the development

of genre theory, they do also in the theorization of the relationship between poetry (as mimesis) and thought (as *dianoia*). In this respect they also issue in what Jean-Luc Nancy and Philippe Lacoue-Labarthe call the 'literary absolute' (Lacoue-Labarthe and Nancy, 1988). Such an advent is for Alain Badiou also the inauguration of what he calls the Age of the Poets, the debilitating play operative in philosophy of imitation and deception via false autorecognition (and 'suture') of which he advocates the undoing (Badiou, 1999). In each of these moments, philosophy enters into a particular relationship with poetry and also in the course of this negotiation enters a self-reflexive exploration of genre, of philosophical utterance and poetic utterance in generic terms, as effects of genericity (Schaeffer, 1989) or of what Derrida calls 'degenerescence' (Derrida, 1980), which for him is ultimately the paradoxical mark and remark of the genre gesture.

In her book *Genres of Philosophy*, Robyn Ferrell summarizes the play of repetition, reflection and mirroring, modulated by difference and repetition, which operates between philosophy and the matter of genre:

*Genre emerges for philosophy as an ontological question.* Genre is the concept which seeks to capture the generative in thought. One might articulate this process of a reproduction of thought as one in which the new thinking is produced but not immaculately. It is the process whereby new thinking can represent something of the old while being an original departure, *reiterating* something as new.

(Ferrell, 2002, p. 8)

Repetition and difference: we are very much observing here the standard terrain of genre theory. One of the most significant moments in the modern history of the field was the 1979 Colloque International on Genre at the University of Strasbourg. This conference belongs to a key period in the history of humanities disciplines which had, in 1979, undergone a significant period of self-scrutiny under the impetus of Derridean deconstruction. As the bulletin serving to situate the colloquium states, as the hold of structuralism weakened,

in recent years much of the interest previously directed at the discovery of or elaboration of scientific models for humanistic research has shifted towards those forms of articulation that have historically engaged the enigmatic aspects of language in the most radical manner. Of these practices, the equivocal but dynamic interrelation of

# Index

Note: Locators followed by the letter ‘n’ refer to notes

- academic English, 229, 238  
 academic genres, 225, 226, 233,  
 234–40  
 academic painting, 136, 139  
 academic performance, 232  
*Accursed Share, The*, 188, 190  
 Adam, C., 228, 237  
 Addington, John, 99  
 Adorno, Theodor, 114, 198n2  
 agency, 122, 124, 179, 183, 187  
 Alch, Anthony, 126  
*All that Heaven Allows*, 172  
 Altman, Rick, 170  
*Amateur Photographer*, 151, 152, 153,  
 154, 157, 158, 159  
 Amenhotep, 198n5  
*American Pie*, 183, 184  
 anti-narrative, 186  
 Antin, David, 27n4  
 antinomy, 168  
 Arendt, Hannah, 21, 80  
 Aristotle, 1, 2, 3, 11, 13–14, 26, 27n4, 90  
 Artemeva, Natasha, 6, 225, 227, 228,  
 229, 230, 235, 237, 238  
 Arts & Humanities Research Council  
 (AHRC), 6, 7  
 Artt, Sarah, 179  
*Athenaeum*, 3, 11, 17, 18, 26  
 audience(s), 31, 45, 75–8, 82, 90–1, 96,  
 118, 134–7, 142, 153, 159, 166,  
 174, 179, 183, 185, 190, 193, 196,  
 226  
 Aufderheide, Patricia, 69  
 Austin, Alfred, 100  
 autobiography, 4, 46, 48, 57, 58,  
 63n18  
 Badiou, Alain, 4, 7n1, 12, 13, 17,  
 18–23, 26, 27n1  
   on the Age of the Poets, 12, 13, 20,  
   26  
 Baker, Josephine, 96  
 Bakhtin, Mikhail, 4, 9, 17, 29, 31–40,  
 46, 56, 62, 170, 175, 203–5, 215,  
 222, 238  
   Bakhtinian chronotope, 4  
   Bakhtinian concept of voice, 6  
   Bakhtinian notion of genre, 31  
   Bakhtinian prosaics, 31  
   Bakhtinian vocabulary, 23  
 Barney, Natalie, 103  
 Barrie, Scott, 69  
 Barthes, Roland, 54, 117, 135, 144–5,  
 157  
 Bataille, Georges, 187–90, 194,  
 197  
 Bate, David, 135  
 Batthyány, Margit, 66, 67, 75, 81  
 Baudelaire, Charles, 95, 147  
 Bauman, Richard, 31  
 Bawarshi, Anis, 225, 228–32, 234–5,  
 240  
 Bazerman, Charles, 227  
 Beetham, Margaret, 153, 154, 161n2,  
 161n3  
*Before Photography*, 136  
 Bemong, Nele, 30  
 Benedetti, Carla, 109, 118  
 Benjamin, Walter, 139, 142, 187,  
 198n2  
 Benson, Ashley, 168  
 Beresford, Bruce, 183  
 Berger, Peter, 237  
 Bergson, Henri, 20  
 Bernhardt, Sarah, 95  
 Bernstein, Basil, 203, 208  
*bildung*, 204  
 bilingual proficiency, 228  
 biliterate writers, 6, 225  
 Bilson, Rachel, 184

- biography  
   ‘biographical’ novel, 36–7  
   biographical time, 35  
   narrative, 50, 51, 53, 54  
   novel and, 37, 38  
 Bitzer, Lloyd, 226  
 Blain, Virginia, 102–3  
 Blanc, Michel, 228  
 Blanchot, Maurice, 20, 27n5  
*Bling Ring, The*, 6, 183–98, 198n1  
 Blissett, Luther, 110, 124  
 Bloom, Orlando, 184  
 Bogan, Louise, 99  
 Boorstein, Daniel, 190  
 Borghart, Pieter, 30  
 Borgonovo, Francesco, 118  
 Boscolo, Claudia, 121n1  
*Boulevards, Les*, 47  
 Bourdieu, Pierre, 134, 149–51, 152,  
   153, 160, 208, 222  
 Bradley, Katharine, 105  
 Braque, Georges, 140  
 Braun, Adolphe, 141  
 Brechtian, 179  
 Brent, Doug, 230, 240  
 Brewster, Scott, 90, 91  
*British Journal of Photography, The*, 151,  
   153  
 British Museum, 138, 142  
*Brokeback Mountain*, 171–3, 175–8  
 Brooks, Peter, 166, 167, 168–9, 170  
 Bruce, Ian, 228, 241  
 Brusius, Mirjam, 138  
 Buddhist monasticism, 187  
 Bui, Roberto, 110  
 Buñuel, Luis, 69, 75  
 Burgoyne, Robert, 173  
 Burroughs, William S., 109, 124–7,  
   194  
 Buse, Peter, 5, 144  
 Butler, Yuko, 231  
  
*Camera Lucida (La chambre claire)*, 54  
   135, 144  
   *La chambre claire*, 54, 135  
 Cameron, Allan, 178  
 Cameron, David, 147  
 Camilleri, Andrea, 127n4  
 Company, David, 136  
  
 Camps, D., 205  
 Cansagarajah, Suresh, 236  
 capitalism, 187, 191, 192, 198n2  
   capitalist monasticism, 191  
 Carne, Adele, 155, 156  
 carnival, 36  
   carnavalesque, 40n4  
*Carrie*, 183  
 Cattabriga, Riccardo, 110  
 Celan, Paul, 18, 20–1, 23, 26, 27n7  
 celebrity, 6, 95–6, 147, 184, 185,  
   186–7, 189, 190–1, 195, 197,  
   198n5  
   celebrity body(ies), 187, 190, 191  
   celebrity culture, 186, 187, 191  
   celebrity culture, 96, 186, 187, 191  
 Cézanne, Paul, 25  
 Chalfen, Richard, 148  
 Chan, Kenneth, 171, 179  
 Cheng, An, 230, 231  
 Cheng, Liying, 229  
 chronotope, 4, 30, 32, 33, 35, 36–7  
 Clark, Badger, 176  
 Clarke, Graham, 136, 175  
 classical antiquity, 32, 33  
 classical era, 33  
 classical literature, 204  
 classical muse, 91, 92  
 classical system of genres, 2, 16, 33  
   and time, 34  
 classicism, 32  
   neoclassicism, 166  
 Cleopatra, 198n5  
*Clueless*, 183, 184  
 Cobain, Kurt, 120  
 Coleman, Ornette, 120  
 Collins, Douglas, 148  
 Colman, Felicity, 184  
 comedy, 2, 90  
   *see also* film genres  
 coming-of-age film, 183, 184, 186, 194  
 commodities, 187, 193, 194, 195  
 communication(s) 7n1, 36, 61, 111,  
   120, 121, 186, 188, 191, 192, 196,  
   197, 226, 229, 232  
 communication situation, 210, 211  
 communications studies, 1  
 communication technologies, 3  
 communicative purpose, 214, 226

- Connoisseurs* series, 138  
 Connor, Ulla, 226  
 Cooke, Dervila, 48  
 Cooper, Edith, 105  
 Coppola, Sofia, 184, 185, 198n1  
 Crawley, G., 148  
 Crimp, Douglas, 139  
 cubist idiom, 140  
 Culler, Jonathan, 91
- Dadar, Taraneh, 179  
 Dalai Lama, 187, 189, 191  
 Damamme-Gilbert, Béatrice, 4  
 Danish Ministry of Education, 204, 206, 207  
 Dante Alighieri, 93  
 Dardenne, Jean-Pierre and Luc, 178, 180  
 Darwin, Charles, 165  
 deconstruction, 12  
 de Generes, Ellen, 147  
 Delacroix, Eugène, 137  
 Delaroche, Paul, 139  
 Deleuze, Gilles, 18, 20, 27n5  
 De meo, Luca, 110  
 De Palma, Brian, 183  
 Derrida, Jacques, 1, 12, 15, 20, 27n5  
 DeShazer, Mary, 92  
 Devitt, Amy J., 221, 229, 230, 238, 241  
 dialect, 215, 216  
 dialectic, 22  
 dialectical genre analysis, 175  
 dialectical synthesis, 16  
 dialogic, 30, 91, 179  
*Dialogic Imagination, The*, 29  
 dialogue  
   as genre, 29, 32  
   in lyric poetry, 102  
   Socratic, 19, 31, 76, 211, 212  
*dianoia*, 12, 22, 26  
 Dick, Philip K., 115  
 Dickinson, Emily, 98  
*diegesis*, 2  
 digital film, 198n1  
 discourse community, 220, 226  
 Disney channel, 186  
 Dissanayake, Wimal, 168  
*dithyramb*, 2  
   dithyrambic poetry, 90
- documentary  
   as form, 47, 50, 52, 69–70, 71, 74, 82  
   as method, 53, 54  
   in photography, 135, 136  
 Donadio, Rachel, 113  
 Donne, John, 89, 93  
 Donoghue, E., 104  
 Dooley, Patricia Mary, 229, 239  
*Dora Bruder*, 5, 45, 48–50, 55, 58, 59, 61, 62, 62n9  
 Dorff, Stephen, 185  
 Dörnyei, Zoltán, 231  
 Dostoevsky, Fyodor, 38  
 Doubrovsky, Serge, 48  
 Douglas, Alfred, 103  
 Dowd, Garin, 4, 6, 144  
 drama, 2, 46, 80, 144, 166, 178, 204  
   dramatic, 4, 90, 166  
   dramatic poetry, 2  
 Driscoll, Catherine, 183, 184  
 Duff, David, 3, 4, 145, 146  
 Dulay, H., 229  
 Duncan, Isadora, 96  
 Dunst, Kirsten, 185  
 Dyer, Richard, 176
- Eatley, Jeffrey, 158, 159  
 Eco, Umberto, 112, 115, 121–3  
*écriture*, 3  
   *see also* *writerly*  
*Edge of Heaven, The*, 172–4, 177  
 Edwards, Elizabeth, 138  
 ekphrasis in photography, 50, 53, 54  
 Eliot, T.S., 76, 78  
 Ellis, Bret Easton, 198n6  
 Ellis, Havelock, 99  
 Elsaesser, Thomas, 169  
 Engerström, Yrjö, 230  
 Enlightenment, 137  
   French Enlightenment  
     philosophers, 213  
     values, 139  
 epic, 2, 32, 33–5, 38, 39, 90  
   chronotope, 37  
   genre, 33  
   orientation, 37  
   poetry, 92, 93  
   worldview, 33  
 Eriksen, Erik, 206

- Erne, Eduard, 5, 68, 69, 71, 74, 82, 83n2
- eroticism, 191, 192  
language and, 192
- Errey, Lynn, 229
- ethics, 23, 46, 59, 61, 114, 117, 119, 120, 126
- Euripides, 76, 81
- European Renaissance, 3
- Everett, Wendy, 174, 178
- Facebook*, 146, 155, 156, 160, 185, 214
- Fagen, Donald, 120
- family melodrama(s), 169, 174, 178, 179
- Fanning, Elle, 185
- Fantin-Latour, Ignace Henry Jean, 137
- Farhadi, Asghar, 180
- Farmiga, Taissa, 195
- Fassbinder, Rainer Werner, 174
- Fast Times at Richmond High*, 183
- Félibien, André, 133
- Fenton, Roger, 138, 142
- Ferguson, Niall, 127n6
- Ferrell, Robyn, 12, 19
- Ferris Bueller's Day Off*, 183, 184
- Field, Michael, 105
- film genres, 4, 5, 69, 71, 165–202
- Flickr, 146, 160
- Flitterman-Lewis, Sandy, 171
- Foucault, Michel, 1, 170
- Fox, Janna, 229, 230, 232, 235, 238, 241
- fragment, the, 3, 17
- Franco, James, 186, 192
- Freadman, Anne, 227, 237
- Freedman, Aviva, 221, 227, 237
- Freud, Lucien, 96
- Freud, Sigmund, 99, 165, 173
- Freudian psychoanalysis, 94
- Frosh, Paul, 135
- Frow, David, 144, 145
- Frye, Northrop, 91
- Galassi, Peter, 136
- Garbo, Greta, 96
- Genette, Gérard, 2, 15
- Genna, Guisepppe, 118
- genre  
generic contract, 6  
generic identity, 1  
Genre Studies Network (GSN), 3, 6  
knowledge transfer, 230  
non-academic genres, 233  
non-literary genres, 225  
pedagogy, 203, 220, 222, 225  
research, 225, 228  
studies, 3, 4, 6, 7, 13, 119, 144, 145, 203, 226, 227, 228  
theory, 2, 3, 4, 6, 11–27, 90, 144, 175, 203, 220, 226
- Gentil, Guillaume, 229
- German romanticism, 2, 13
- Gersht, Ori, 136, 137, 142
- Gilbert, Sandra, 98, 102
- Gillman, R.D., 173
- Glamorama*, 198n6
- Gledhill, Christine, 165, 166, 167, 168, 170, 171, 176, 178, 179
- Goffman, Erving, 205
- Gomez, Selena, 186
- gothic fiction, 166
- Grant, Cary, 115
- Graves, Robert, 97
- Greek drama, 76
- Greek tragedy, 166
- Griffiths, D.W., 171
- Grumberg, Jean-Claude, 63n18
- Guardian, The*, 174, 180n1
- Gubar, Susan, 98, 102
- Guglielmi, Fereico, 110
- Habermas, Jürgen, 170
- Hagard, H. Rider, 95
- Hakuta, Kenji, 231
- Hall, Marc, 184, 185
- Hall, William Seward, 126
- Halliday, Jon, 169
- Hamers, Josiane, 228
- Hand, Martin, 146
- Haneke, Michael, 180
- Hardt, Michael, 127
- Hardwicke, Catherine, 183
- Harré, Rom, 205
- Hays, Michael, 167
- Heathers*, 183, 184
- Heckerling, Amy, 183



- hegemony, 183  
 Heidegger, Martin, 18–19, 20–1, 23,  
 26, 27n5  
 Heinrich, Margareta, 5, 68, 71, 74, 82,  
 83n2  
 Hesiod, 92  
 heteroglossia, 170, 205  
   *see also* Bakhtin  
 high genres, 32, 33, 35–6, 37  
 Hilton, Paris, 184, 189, 190  
 Hinton, A. Horsley, 151  
 hipstamatic, 146, 159  
 Hirsch, Marianne, 53  
 Hölderlin, Friedrich, 19, 27n7  
 Hollywood, 96, 135, 169, 176, 179,  
 186, 189  
 Holocaust, 4, 5, 20, 21, 45–53, 55, 59,  
 60, 61, 62n1, 62n5, 62n11, 63n17,  
 66–7, 68, 71, 72, 77–8, 79, 80–1  
   memoirs, 62n11  
   memory, 45, 46, 61, 62n1  
   narrative, 5, 45–62  
   writing, 62n1  
 Homer, 2, 94  
 homosocial, 183, 184  
 horror (as a genre), 183  
 Howard, Henry, 93  
 Howell, Jennifer, 61  
 Hudgens, Vanessa, 185, 186  
 Hughes, John, 183  
 Hui, Ann, 180  
 Humboldt, Wilhelm von, 204  
 humour, 113, 183  
 Hunston, Susan, 205  
 Hurst, Richard, 158  
 hybridity, 24, 53, 135, 136  
   hybridization, 117  
 Hyland, Ken, 205, 225, 226, 237, 238  
  
 identity, 31, 48, 134, 152, 153, 154,  
 179, 183, 186, 187, 189, 191, 197  
   collective, 110  
   women poets and, 5, 89–108  
*Image Factory, The*, 135  
 indexicality, 141, 144  
 individualist, 189, 191  
 Ingres, Jean Auguste Dominique, 137  
*Instagram*, 146, 148, 159  
 intertextuality, 112, 205  
  
 irony, 11, 17, 113, 121, 217  
   post-modern, 119, 120, 122, 123  
 Islam, 188, 191  
 Italian Renaissance, 198n5  
 Ivanic, Roz, 205  
  
 James, Mark Andrew, 230, 231, 240,  
 242  
 Jameson, Fredric, 113  
 Janeczek, Helena, 127n4  
 Jelinek, Elfriede, 5, 66–82  
 Jena romantics, the, 3, 11, 13, 16–18,  
 25, 26–7  
   *see also* German romanticism  
 Jensen, T.B., 204, 210  
 Jewish identity, 47  
 Jiranek, Johanna and Birgit Scheucher,  
 69–70  
 Johansson, Scarlet, 185  
 Johns, Ann, 225, 226, 227, 228, 229,  
 230, 237, 238, 241  
 journalism, 116, 158, 165, 217,  
 219  
 Joyce, James, 3  
 Jusoff, Kamaruzaman, 228  
  
 Kant, Immanuel, 17  
 Kardashian, Kim, 147  
 Kawakami, Akane, 48  
 Kennedy, Cora Wright, 154  
 Kerry, John, 30  
 Klarsfeld, Serge, 49, 53, 55–6, 59,  
 62n10  
 Knorr, Karen, 138, 141  
 Koestenbaum, W., 105  
 Korine, Harmony, 184, 185  
 Korine, Rachel, 186  
 Kovács, Ilona, 67, 71, 75  
 Krauss, Rosalind, 138  
 Krylova, Katya, 4, 5, 72  
  
 Lacoue-Labarthe, Philippe, 3, 12, 15,  
 16, 17, 18, 21, 26, 27n3  
   *see also* Nancy  
 Lamaism, 187, 188, 189, 190, 192  
   Lamaist monasticism, 189  
 landscape, 72, 74, 133, 135, 145, 150,  
 155, 158, 159  
 Langacker, Ronald, 210

- Langford, M., 148  
*Laocoön*, 137  
*Last Picture Show, The*, 176  
 Learoyd, Richard, 137, 142  
 Lecercle, Jean-Jacques, 17, 22  
 Ledger, Sally, 99  
 Lee, Ang, 175, 176  
 Le Fanu, Sheridan, 95  
 Lehmann, Hans-Thies, 76–7  
 Lehmann, Michael, 183  
 Lejeune, Phillippe, 46  
 Lessing, Gotthold Ephraim, 137  
 Levy, Gayle A., 92  
 Li, Huijie, 229  
 Lien, Sigrid, 138  
 Lievrouw, Leah, 7  
 Lister, Martin, 148  
 Litchfield, 67  
*Literary Absolute, The*, 12, 15, 18  
 literary landscape, 109  
 Lochte, J., 76  
*logos*, 22–3, 26  
 Lohan, Lindsay, 184, 189, 190  
 Lorde, Audre, 99  
 Loredan, Leonardo (Doge of Venice),  
 198n5  
*Lost in Translation*, 185  
 Luckman, Thomas, 237  
 Lukács, Georg, 178  
 Lusted, David, 176  
 lyric poetry, 89–99, 101, 102  
 genre, 5  
 muse, 102–4
- Maier, Vivian, 157  
 Mallarmé, Stéphane, 3, 18, 27n5  
 Mane, Gucci, 195  
 Manichean opposites, 165, 168  
*Manifesto for Philosophy*, 18, 21  
 Manoschek, Walter, 66–7, 73  
 Man Ray, 96  
*Marie Antoinette*, 185  
 Martin, James, 205, 220, 221  
 Marx, Karl, 165  
 mass culture, 165, 187, 191, 197,  
 198n2  
*matheme*, 19–20  
 McMurtry, Larry, 176  
 Medici family, the, 198n5
- Mein, E., 229  
 melodrama, 6, 165–79  
 family melodrama(s), 169, 174, 178,  
 179  
*Mémorial de la deportation des Juifs de  
 France, Le*, 49, 62n10  
 memory, 4, 29, 30, 31, 32, 33, 38, 39,  
 47, 57, 58, 60, 62n5, 63, 74, 92,  
 177, 179  
 national, 60, 62n6  
 studies, 4  
 Mercer, Colin, 165, 166, 167, 170,  
 171, 176, 179  
 Merritt, Russel, 167  
 metaphor, 19, 23, 24–5  
 Mill, John Stuart, 91  
 Miller, Carolyn, 1, 3, 7n2, 203, 204,  
 226, 227  
 Milton, John, 94  
 mimesis, 2, 11, 12, 22, 24, 26, 126, 188  
*mise-en-scène*, 158  
 mode(s), 2, 6, 7, 11, 15, 26, 36, 45, 52,  
 77, 97, 102, 113, 114, 120, 124,  
 135, 145, 146, 154, 165–8, 170–2,  
 174–9, 192, 194, 218, 219  
*Modern Genre Theory*, 3  
 Modernism  
 in art, 140  
 Modernist aesthetic theory, 137  
 modernist authors, 3  
 modernist novel, 117, 124  
 Modiano, Patrick, 4, 5, 45–62, 62n8,  
 63n15  
 Moholy, Lucia, 148  
 monasticism, 188, 192  
 Monroe, Marilyn, 96  
 Montaigne, Michel de, 204, 207, 208,  
 222  
 Moon, Michael, 176  
 moral drama, 165  
 Morris, Alan, 47, 48, 53, 56, 61,  
 62n10, 62n12  
 Mose, Susan, 206, 207, 209  
 Moss, Kate, 96  
 multigeneric, 169  
 multilingual(s), 6, 228, 231, 240  
 multiliteracies, 6  
 Murphy, Timothy S., 5, 124, 126  
 Murray, Susan, 159, 160

- Museum of Modern Art, 133, 136,  
138, 139
- Myles, Donald, 6
- mysticism, 192
- Naden, Constance, 105
- Nancy, Jean-Luc, 3, 12, 15–18, 27n3
- Narcissus, 147
- National Gallery, 133, 134, 135, 136,  
137, 138, 139, 140
- Neale, Steve, 168, 169, 170, 171, 172,  
174, 177
- Necessary Angel, The*, 21
- Needham, 171, 175
- Negri, Antonio, 127
- Nesbit, Edith, 100, 105
- Nettelbeck, Colin, 63n15
- Neumüller, Moritz, 72
- New American Fiction, 176, 177
- Newhall, Beaumont, 138
- New Italian Epic, 109–10, 114–18,  
127n1
- New or Gonzo journalism, 113
- Nichols, Bill, 69
- Nietzsche, Friedrich, 20
- Nikolopoulou, Anastasia, 167
- Nirvana, 188
- Nordholt, Annelles Schulte, 50, 53, 58
- novel
- adventure, 37, 38
  - 'biographical', 36–7
  - as form, 17, 36, 39, 46, 47, 118
  - historical, 111, 112, 115
  - modern, 31–3, 38, 40
  - pastoral, 33
  - romantic-adventure, 35
- Nowacek, Rebecca, 225, 229, 230, 240,  
242
- Obama, Barack, 147
- Olick, Jeffrey, 30
- Omasta, Michael, 69
- opaque genres, 221
- Orlikowski, Wanda, 231
- Orr, John, 178
- Ostriker, Suskin, 99
- Palmer, Daniel, 160
- Paré, Anthony, 227
- Parisis, Jean-Marie, 63n18
- Parker, Sarah, 5, 106n2
- Parks, Susan, 236
- Parmenides, 13, 17
- parody, 2, 31, 93, 100, 111, 112, 113,  
148, 149, 215, 217–19
- Partridge, Audrina, 184, 190
- Pasolini, Pier Paolo, 127n4
- Passeron, Jean-Claude, 208
- pastiche, 111, 113–14, 124, 148
- pathos, 22, 26, 169, 171, 172, 174,  
176
- Pedrini, Riccardo, 110
- Pessoa, Fernando de, 18, 21
- Petrarch, 93
- Phaedrus*, 22, 92
- Phillips, Susan U., 30
- Phillips, Christopher, 138, 139
- philosophy, 1, 4, 11, 17, 27n2, 185
- continental, 17
  - and genre, 12, 19
  - and literature, 12–13, 17
- Photograph, The*, 136
- Photographic Journal, The*, 151
- Photographic News*, 151
- photography*, 135, 144, 153
- theory, 144
- Photography 1839–1937*, 138
- Photography: A Critical Introduction*, 135
- Photography: A Middlebrow Art*, 134,  
149, 150
- Photography Monthly*, 153, 154, 156,  
157, 158, 159, 160, 161n1
- Picasso, Pablo, 140
- Pickford, Mary, 96
- Pidduck, Julianne, 171, 179
- Place de l'Étoile, La*, 47, 59
- Plath, Sylvia, 99
- Plato, 1, 4, 7n1, 11, 13–15, 17, 19–20,  
22, 23, 24, 26, 27n4, 27n5, 92
- Platonic, 2, 19, 22, 23, 24, 27n4
- poetic language, 18, 19, 27n7, 69
- Poetics*, 11, 27n4, 90
- poetry, 3, 4, 11–18, 20–3, 26–7, 27n3,  
46, 89–105, 204, 234, 240
- philosophy and, 11–15, 17, 18–20,  
21, 22–3, 26–7, 27n6
  - see also lyric poetry
- poiesis*, 11, 17–18, 21, 23, 24, 25, 26

- Polanyi, Michael, 227  
*polis*, 2, 11, 26  
 Pope, Alexander, 94  
*Popular Photography*, 152–3, 154  
 portrait(s), 135, 140, 145, 147, 155, 157, 159  
   group, 147  
   portraiture, 133, 135, 136, 147, 148  
   -taker, 147  
 post-dramatic, 68, 76, 77  
 post-modernism/postmodernism, 109, 111, 112, 113–14, 116, 117, 118, 119, 120, 121, 126  
   Burroughs and, 124  
 post-modernist/postmodernist, 48, 111, 112, 113, 114, 117, 119, 120, 122, 123, 124, 125, 126  
   aesthetics, 111  
   era, 119  
   fiction, 119, 120  
   forms, 48  
   irony, 119, 122, 123  
   metafiction, 126  
   narrative, 113, 117  
   novel, 117  
   pastiche, 114  
   texts, 112  
 post-war identity, 66  
 pragmatic genre theory, 203, 220  
 Prins, Yopie, 96  
*Problems of Dostoevsky's Poetics*, 29  
 Proulx, Annie, 175  
 Proust, Marcel, 3  
*Puberty Blues*, 183, 184
- queer films, 171
- Rabelais, François, 36  
 Rameses II, 198n5  
 Rancière, Jacques, 22–3  
 Ray, Nicholas, 183  
 Raymond, Patricia, 236  
 realism, 167, 176, 178, 179  
*Rebel without a Cause*, 183, 184  
*Rechnitz (Der Würgeengel)*, 5, 66–82  
*Red Road*, 171, 172, 173, 174, 177, 178  
 Reiff, Mary Jo, 225, 228, 229, 230, 231, 232, 234, 235, 240, 242  
 Renaissance, 3, 92, 198n5
- Renouvier, Charles, 115  
*Republic*, 1, 11, 14, 20, 27n4  
 rhetoric, 82, 122, 123, 136, 141, 157, 203, 221, 226  
 rhetorical, 123, 135, 203, 220, 226, 227, 237, 238, 240  
   rhetorical genre studies, 1, 203  
 Rich, Adrienne, 97, 99  
 Rilke, Rainer-Maria, 19  
 Robinson, Agnes Mary Frances, 103, 105  
 Rock, Georgia, 195  
 Rosa, Alberto Asor, 109, 118  
 Rosenblum, Naomi, 145  
 Rossetti, Christina, 95  
 Rossetti, Dante Gabriel, 95  
*Rosy Wealth of June, The*, 137  
 Rothschild, Norman, 152, 154, 155  
 Rounsaville, 229, 230  
 Rowbotham, Sheila, 99  
 Rulyova, Natalia, 6  
 rural landscape, 73  
 Ruter, Pascal, 67
- Saldaña, Johnny, 232  
 Sales, Nancy Jo, 184, 185, 196, 198n3  
 Sandersen, Vibeke, 204  
 Sappho, 89  
 Sartre, Jean-Paul, 114  
 satire, 31, 113, 114  
 Saviano, Roberto, 109, 112–13, 114  
 Schaeffer, Jean-Marie, 12, 15  
 Scheuer, J., 30  
 Schlegel, Friedrich Wilhelm, 2–3, 16, 17, 18, 27n1  
 Schlipphacke, Heidi, 178  
 Schmidt-Rahmer, Hermann, 80–1  
 Schreiner, Olive, 99  
 Schryer, Catherine, 227  
 Schwarz-Bart, André, 62n5  
 Scora, Kathryn J., 157  
*Seduced by Art*, 133  
 selfie, 5, 147, 148–9, 159–60  
*SelfieCity*, 9  
 self-portrait, 5, 147  
   *see also* 'portrait'  
 self-reference, 210, 211

- self-reflexivity  
 in literature, 15, 17, 111, 121, 122  
 in philosophy, 12  
 in photography, 148
- sensationalism, 174
- Sexton, Anne, 99
- Shakespeare, William, 89, 93
- Shaw, George Bernard, 99
- Shingler, Martin, 170, 171
- Showalter, Elaine, 99
- Sidney, Philip, 89, 93
- Sim, Jacqueline, 228
- Sinfield, Alan, 99
- Singer, Ben, 166, 168, 171, 172, 178
- Sirk, Douglas, 169, 172, 174
- Sixteen Candles*, 183
- Smart, Graham, 227
- Smedegaarde, Anne, 6
- snapshot, 145, 146, 148, 158
- social class, 37, 38, 111, 123, 125, 149, 186, 208  
 at educational institution, 167, 184, 186, 208, 216  
 middle class, 141, 166, 184, 186, 216, 221, 222
- social memory, 47, 63
- social practice, 5, 146, 226, 227, 228, 238
- sociocognitive frames, 203
- sociolinguistics, 30, 31, 40n1
- sociorhetorical, 238
- Solano-Flores, Guillermo, 228
- Somewhere*, 185
- space, 29, 32, 33, 34
- spectacle(s), 165, 166, 167
- Spenser, Edward, 93
- Spohrer, Erika, 175, 179
- Spring Breakers*, 6, 182–96, 198n6
- Stallabrass, Julian, 148, 149, 157, 158
- Stapleton, Erin, 6
- Stevens, Wallace, 4, 21–2, 23, 24–7, 27n7
- Stevenson, Lesley, 5, 140
- Stewart, Michael, 6, 173, 179
- still life(s), 133, 134, 135, 137, 139–41, 145, 155
- Stout, Janice, 176
- Struth, Thomas, 136, 137
- Suleiman, Susan, 62n1, 62n11
- suture, 12, 18, 20–1
- Swales, John, 221, 225, 226, 227, 237, 238
- Swan, Michael, 228
- Swift, Jonathan, 94
- Sydney school, 203, 220
- symbolist authors, 3
- Symonds, 99
- Symposium*, 20
- Sypher, Wylier, 165
- systemic functional genre theory, 220
- Talbot, William Henry Fox, 141
- Tardy, Christine, 205, 225, 226, 227, 228, 229, 237, 238
- taxonomy, 13, 15, 122
- Taylor, Irene, 94
- teen film, 6, 183–98
- television drama, 178
- Tennyson, Alfred, 100
- Thain, Marion, 100, 102, 104
- Thanouli, Eleftheria, 178
- Thirteen*, 183, 184
- Thoburn, Nicholas, 127n2
- Thompson, Geoffrey, 205
- Thompson, Hunter S., 113
- Tibet, 187, 188, 189, 191
- Tibetan, 188, 189, 190, 191, 192, 197  
 Tibetan monasticism, 189
- Tifentale, Alise, 147
- time, 32–3, 38, 137  
 bifurcation of, 115  
 biographical, 35, 36, 51, 74  
 epic and, 33  
 and genre, 40  
 idyll and, 34  
 romantic-adventure novel and, 38  
 time-image, 126  
 time-space (chronotope), 32  
*uchronie*, 115
- Tito, 115
- Todorov, Tzvetan, 15
- Totschweigen*, 5, 66–82, 83n4
- tragedy, 2, 46, 52, 90, 92
- Trainspotting*, 194, 195, 197
- Trakl, Georg, 19
- Trumbull, Elise, 228

- Tuomi-Grohn, Terttu, 230  
*Twitter*, 155
- unidentified narrative object, 116  
 urban landscape, 51
- Vanity Fair*, 184, 185, 196  
 Van Sant, Gus, 100  
 videogame, 195, 196  
 visual culture, 4, 5, 6, 131, 136, 144,  
 146, 165  
 Volek, Michael, 4, 29, 40n1  
 Voltaire, 35, 46  
*Voyage de nocces*, 49, 50
- Waits, Tom, 120  
 Walker, Michael, 169  
 Wall, Jeff, 136, 137, 139  
 Wallace, David Foster, 119–23, 124,  
 126  
 Wardle, Elizabeth, 230, 235  
 Waters, William, 91  
 Watson, Emma, 185, 195  
 Weber, Samuel, 15  
 Webster, Duncan, 176, 177  
 Wee, Roselind, 228  
 Weitz, Paul and Chris, 183  
 Wellek, René, 90  
 Wells, H.G., 99
- Wells, Liz, 135  
 Wertsch, James, 30  
 western culture, 183  
 western(s), 124, 175–6  
 White, Peter, 205  
 Wilde, Oscar, 95, 99, 103  
 Williams, Linda, 171, 172, 178, 179  
 Williams, Rhian, 90  
 Wilson, Robert, 120  
 Wilson, Scott, 194, 197  
 witnessing, 45, 75, 77, 82  
 unreliable, 65  
 Woolf, Naomi, 191  
 Woolf, Virginia, 3, 98  
 Wordsworth, William, 94, 100  
 Wörgötter, Michaël, 69  
*Work of Art in the Age of Mechanical  
 Reproduction, The*, 138, 139, 141  
 writerly text, 117  
 Wu Wing, 110, 111, 113, 115, 117,  
 127n5  
 Wyatt, Thomas, 93  
 Wylie, Elinor, 98
- Yates, Joanne, 231
- Zarzosa, Agustin, 167, 168, 169,  
 171  
 Ziarek, Krzysztof, 27n7