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Autore	Samolsky Russell
Titolo	Apocalyptic futures [[electronic resource]] : marked bodies and the violence of the text in Kafka, Conrad, and Coetzee / / Russell Samolsky
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**Nota di bibliografia**

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**Nota di contenuto**

Introduction: writing violence : marked bodies and retroactive signs -- Metaleptic machines : Kafka, Kabbalah, Shoah -- Kafka and Shoah -- Kafka and Kabbalah -- Inscriptional machines -- Apocalyptic futures : Heart of darkness, embodiment, and African genocide -- Heart of darkness and African genocide -- The genealogy of apocalypse -- Delayed decodings -- Marlow and messianism -- The body in ruins : torture, allegory, and materiality in J. M. Coetzee's *Waiting for the barbarians* -- The politics of the eternal present -- Torture and allegory -- The body in ruins -- The materiality of the letter -- Mourning the bones -- Coda : the time of inscription: *Maus* and the apocalypse of number.

**Sommario/riassunto**

In this book, the author argues that certain modern literary texts have apocalyptic futures. Rather than claim that great writers have clairvoyant powers, he examines the ways in which a text incorporates an apocalyptic event into its future reception. He is thus concerned with the way in which apocalyptic works solicit their future receptions. *Apocalyptic Futures* also sets out to articulate a new theory and textual practice of the relation between literary reception and embodiment. Deploying the double register of "marks" to show how a text both codes and targets mutilated bodies, the author focuses on how these bodies are incorporated into texts by Kafka, Conrad, Coetzee, and Spiegelman. Situating "In the Penal Colony" in relation to the Holocaust, *Heart of Darkness* to the Rwandan genocide, and *Waiting for the Barbarians* to the revelations of torture in apartheid South Africa and contemporary Iraq, the author argues for the ethical and political importance of reading these literary works' "apocalyptic futures" in our own urgent and perilous situations. The book concludes with a reading of Spiegelman's *Maus* that offers a messianic counter-time to the law of apocalyptic incorporation.