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Titolo	Deconstructing true crime literature // Charlotte Barnes
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ISBN	9783031410451 3031410459 9783031410444 3031410440
Edizione	[First edition.]
Descrizione fisica	1 online resource (xv, 212 pages)
Collana	Crime Files Series, , 2947-8359
Disciplina	364.1
Soggetti	True crime stories
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter one: Introduction -- Chapter two: Time of Death: The early era of True Crime -- Chapter three: Writing the "I" in True Crime -- Chapter four: Vincent Bugliosi's Objectivity: Can we side-step bias in True Crime? -- Chapter five: The Writer Inside Me: Does Ann Rule's proximity to the serial killer celebrity translate to a reliable re-telling? -- Chapter six: Writing True Crime from a safe distance -- Chapter seven: Truman Capote's World of Make-Believe: How does figurative language and creative license distort truth in In Cold Blood? -- Chapter eight: 3,500 files and an unfinished script: Is well-curated research and collaboration the key to truthful True Crime, considered through Michelle McNamara's I'll Be Gone in the Dark? -- Chapter nine: Writing creative (true) crime narratives -- Chapter ten: Manson's Girls Make a Comeback: How (c)over is the influence of the Charles Manson case on Emma Cline's The Girls, and should readers be expected to ignore the connections? -- Chapter eleven: Narrative Hybridity in True Crime: Is Maggie Nelson integrating poetry into the True Crime genre? -- Chapter twelve: Conclusion.
Sommario/riassunto	"This book provides a critical discussion of True Crime literature, arguing for the deconstruction of the genre into subgenres that better reflect a work's contents. In analysing seminal and lesser-known

works, the areas of authenticity, accuracy, and author proximity are considered to form a framework on which an individual publication's subgenre (re)categorisation can be assessed. The book considers the likes of Ann Rule, Truman Capote, and Maggie Nelson, among other notable authors. Their works – those that fit into True Crime and those that defy categorisation within the genre as it exists – are reviewed, and their defining features critiqued. Topics such as narrative methodologies, figurative language, and utilisation of research are considered in support of this. These strands combine to a larger discussion regarding a deconstruction of True Crime, and the ways in which this will improve the social responsibility of the genre, and encourage a more conscientious consumerism of it."--Provided by publisher.

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