

1. Record Nr.	UNISA990000292920203316
Autore	HIERONYMUS <santo>
Titolo	Apologie contre Rufin / Saint Jérôme
Pubbl/distr/stampa	Paris : Les Éditions du Cerf, copyr.1983
ISBN	2-204-02078-8
Descrizione fisica	XIX, 359 p. ; 20 cm
Collana	Sources chrétiennes ; 303
Disciplina	276
Collocazione	V.4. Coll.10/ 163 (VIII A Coll. 26/303)
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910746083603321
Autore	Barnes Charlotte
Titolo	Deconstructing True Crime Literature // by Charlotte Barnes
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2023
ISBN	9783031410451 3031410459 9783031410444 3031410440
Edizione	[1st ed. 2023.]
Descrizione fisica	1 online resource (xv, 212 pages)
Collana	Crime Files, , 2947-8359
Disciplina	364.1
Soggetti	Literary form Literature - History and criticism Literature, Modern - 20th century Literature, Modern - 21st century Mass media and crime Literary Genre Literary Criticism Contemporary Literature Crime and the Media

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)overt 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	"Charlotte Barnes has put together a thoroughgoing and provocative study of true crime narratives, examining every aspect of the form with impressive insight and originality." —Barry Forshaw, author of British Crime Film and Crime Fiction: A Reader's Guide 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. Charlotte Barnes is a Lecturer in Creative and Professional Writing at the University of Wolverhampton. Charlotte has primarily researched crime fiction through practice-based means, and has since published ten novels in this genre. Charlotte explores representations of female violence, and the ways in which this area can critique and contribute both to creative writing and gender studies. .