

Mental Illness Fiction S

Vinod Kumar Rawat

Facts and Fictions in Mental Health Hal Arkowitz, Scott O. Lilienfeld, 2017-01-25 Written in a lively and entertaining style, *Facts and Fictions in Mental Health* examines common conceptions and misconceptions surrounding mental health and its treatment. Each chapter focuses on a misconception and is followed by a discussion of related findings from scientific research. A compilation of the authors' *Facts and Fictions* columns written for *Scientific American Mind*, with the addition of six new columns exclusive to this book Written in a lively and often entertaining style, accessible to both the undergraduate and the interested general reader Each chapter covers a different fiction and allows readers to gain a more balanced and accurate view of important topics in mental health The six new columns examine myths and misconceptions of considerable interest and relevance to undergraduates in abnormal psychology courses Introductory material and references are included throughout the book

Somatic Fictions Athena Vrettos, 1995 This book focuses on the centrality of illness—particularly psychosomatic illness—as an imaginative construct in Victorian culture. It shows how illness shaped the terms through which people perceived relationships between body and mind, self and other, private and public, and how Victorians tried to understand and control their world through a process of physiological and pathological definition.

Fictions of Dementia Susanne Katharina Christ, 2022-09-20 Taking its cues from both classical and post-classical narratologies, this study explores both forms and functions of the representation of dementia in Anglophone fictions. Initially, dementia is conceptualised as a narrative-epistemological paradox: The more those affected know what it is like to have dementia, the less they can tell about it. Narrative fiction is the only discourse that provides an imaginative glimpse at the subjective experience of dementia in language. The narratological modelling of four 'narrative modes' elaborates how the paradox becomes productive in fiction: Depending on the narrative perspective taken, but also on the type of narration, the technique for representing consciousness and the epistemic strategy of narrating dementia, the respective narrative modes come with different prerequisites and possibilities for narrating dementia. The analysis of four contemporary Anglophone dementia fictions based on the developed model reveals their potential functions: Fiction allows readers to learn about the challenges of dementia, grants them perspective-taking, it trains cognitive flexibility, and explores the meaning of memory, knowledge, narrative and imagination, and thus also offers trajectories of a cultural coping with dementia.

Madness in Black Women's Diasporic Fictions Caroline A. Brown, Johanna X. K. Garvey, 2017-11-04 This collection chronicles the strategic uses of madness in works by black women fiction writers from Africa, the Caribbean, Canada, Europe, and the United States. Moving from an over-reliance on the "madwoman" as a romanticized figure constructed in opposition to the status quo, contributors to this volume examine how black women authors use madness, trauma, mental illness, and psychopathology as a refraction of cultural contradictions, psychosocial fissures, and political tensions of the larger social systems in which their diverse literary works are set through a cultural studies approach. The volume is constructed in three sections: Revisiting the Archive, Reinscribing Its Texts: Slavery and Madness as Historical Contestation, The Contradictions of Witnessing in Conflict Zones: Trauma and Testimony, and Novel Form, Mythic Space: Syncretic Rituals as Healing Balm. The novels under review re-envision the initial trauma of slavery and imperialism, both acknowledging the impact of these events on diasporic populations and expanding the discourse beyond that framework. Through madness and healing as sites of psychic return, these novels become contemporary parables of cultural resistance.

Clinical Fictions Jeffrey Berman, 2025-07-14 *Clinical Fictions: Psychoanalytic Novelists and Short Story Writers* is the first book to explore works of fiction written by prominent psychoanalysts. Broken down into thematic sections, the book traces the literary output of pioneering psychoanalysts such as Julia Kristeva, Bruce Fink, Thomas Odgen, and Gregorio Kohon, among others. Berman looks at works of historical fiction, detective fiction, and the short story, and shows how recurring themes typical of these genres can be understood both psychoanalytically and through a literary lens. The works included investigate experiences of childhood adversity, life in dystopian societies, experiences of psychosis, bodily autonomy, personal loss and, above all, trauma. Unpacking these themes, and their depiction through fiction, Berman gives the reader the tools to apply psychoanalytic literary theory to further works. Interweaving his personal correspondence with authors, including a heartwarming exchange with Cliff Wilkerson, Berman offers unparalleled access to the inner workings of the writers' minds. This book will be of interest to students and researchers using psychoanalytic literary theory, as well as mental health practitioners who are interested in the intersections between literature and psychoanalysis and discovering new ways of probing the unspoken and unconscious.

Reality Fictions Thomas W. Benson, Carolyn Anderson, 2002 Rather than write briefly about each of the many documentary films Wiseman has made over the past 20 years, Benson (rhetoric and communication arts and sciences, Pennsylvania State U.) and Anderson (communication, U. of Massachusetts-Amherst) choose a few representative examples. They interpret the films, look at the rhetorical structures, and explore the people and processes. The first edition was published in 1989. Annotation copyrighted by Book News, Inc., Portland, OR

Hybrid Fictions Daniel Grassian, 2015-09-11 Since the 1960s, academics have theorized that literature is on its way to becoming obsolete or, at the very least, has lost part of its power as an influential medium of social and cultural critique. This

work argues against that misconception and maintains that contemporary American literature is not only alive and well but has grown in significant ways that reflect changes in American culture during the last twenty years. In addition, this work argues that beginning in the 1980s, a new, allied generation of American writers, born from the late 1950s to the early 1970s, has emerged, whose hybrid fiction blend distinct elements of previous American literary movements and contain divided social, cultural and ethnic allegiances. The author explores psychological, philosophical, ethnic and technological hybridity. The author also argues for the importance of and need for literature in contemporary America and considers its future possibilities in the realms of the Internet and hypertext. David Foster Wallace, Neal Stephenson, Douglas Coupland, Sherman Alexie, William Vollmann, Michele Serros and Dave Eggers are among the writers whose hybrid fictions are discussed.

British Fictions of the Sixties Sebastian Groes, 2016-05-19 *British Fictions of the Sixties* focuses on the major socio-political changes that marked the sixties in relationship to the development of literature over the decade. This book is the first critical study to acknowledge that the 1960s can only be understood if, next to its contemporary socio-political history, its fictions and mythologies are acknowledged as a vital constituent in the understanding of the decade. Groes uncovers a major epistemological shift, and presents a powerful meta-narrative about post-war literature in the UK, and beyond. *British Fictions of the Sixties* offers a re-examination of canonical writers such as Iris Murdoch, Angela Carter, Muriel Spark and John Fowles. It also pays critical attention to avant-garde writers including Ann Quinn, Bridget Brophy, Eva Figs, Christine Brooke-Rose, and J. G. Ballard, presenting a comprehensive insight into the continuing power the decade exerts on the contemporary imagination.

Fictions of Home Martin Mühlheim, 2018-04-23 This study aims to counter right-wing discourses of belonging. It discusses key theoretical concepts for the study of home, focusing in particular on Marxist, feminist, postcolonial, and psychoanalytic contributions. The book also maintains that postmodern celebrations of nomadism and exile tend to be incapable of providing an alternative to conservative, xenophobic appropriations of home. In detailed readings of one film and six novels, a view is developed according to which home, as a spatio-temporal imaginary, is rooted in our species being, and as such constitutes the inevitable starting point for any progressive politics.

Truthful Fictions: Conversations with American Biographical Novelists Michael Lackey, 2014-02-27 In this new collection of interviews, some of America's most prominent novelists identify the key intellectual developments that led to the rise of the contemporary biographical novel, discuss the kind of historical 'truth' this novel communicates, indicate why this narrative form is superior to the traditional historical novel, and reflect on the ideas and characters central to their individual works. These interviews do more than just define an innovative genre of contemporary fiction. They provide a precise way of understanding the complicated relationship and pregnant tensions between contextualized thinking and historical

representation, interdisciplinary studies and 'truth' production, and fictional reality and factual constructions. By focusing on classical and contemporary debates regarding the nature of the historical novel, this volume charts the forces that gave birth to a new incarnation of this genre.

Economic Science Fictions William Davies, 2018-05-04 An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

Fictions in Autobiography Paul John Eakin, 2014-07-14 Investigating autobiographical writing of Mary McCarthy, Henry James, Jean-Paul Sartre, Saul Friedlander, and Maxine Hong Kingston, this book argues that autobiographical truth is not a fixed but an evolving content in a process of self-creation. Further, Paul John Eakin contends, the self at the center of all autobiography is necessarily fictive. Professor Eakin shows that the autobiographical impulse is simply a special form of reflexive consciousness: from a developmental viewpoint, the autobiographical act is a mode of self-invention always practiced first in living and only eventually, and occasionally, in writing. Originally published in 1985. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Useful Fictions Michael Austin, 2011-01-01 We tell ourselves stories in order to live, Joan Didion observed in *The White Album*. Why is this? Michael Austin asks, in *Useful Fictions*. Why, in particular, are human beings, whose very survival

depends on obtaining true information, so drawn to fictional narratives? After all, virtually every human culture reveres some form of storytelling. Might there be an evolutionary reason behind our species' need for stories? Drawing on evolutionary biology, anthropology, narrative theory, cognitive psychology, game theory, and evolutionary aesthetics, Austin develops the concept of a useful fiction, a simple narrative that serves an adaptive function unrelated to its factual accuracy. In his work we see how these useful fictions play a key role in neutralizing the overwhelming anxiety that humans can experience as their minds gather and process information. Rudimentary narratives constructed for this purpose, Austin suggests, provided a cognitive scaffold that might have become the basis for our well-documented love of fictional stories. Written in clear, jargon-free prose and employing abundant literary examples from the Bible to *One Thousand and One Arabian Nights* and *Don Quixote* to *No Exit*, Austin's work offers a new way of understanding the relationship between fiction and evolutionary processes and, perhaps, the very origins of literature.

Empirical Truths and Critical Fictions Cathy Caruth, 1991-01-01 In the prevailing account of English empiricism, Locke conceived of self-understanding as a matter of mere observation, bound closely to the laws of physical perception. English Romantic poets and German critical philosophers challenged Locke's conception, arguing that it failed to account adequately for the power of thought to turn upon itself—to detach itself from the laws of the physical world. Cathy Caruth reinterprets questions at the heart of empiricism by treating Locke's text not simply as philosophical doctrine but also as a narrative in which experience plays an unexpected and uncanny role. Rediscovering traces and transformations of this narrative in Wordsworth, Kant, and Freud, Caruth argues that these authors must not be read only as rejecting or overcoming empirical doctrine but also as reencountering in their own narratives the complex and difficult relation between language and experience. Beginning her inquiry with the moment of empirical self-reflection in Locke's *Essay Concerning Human Understanding*—when a mad mother mourns her dead child—Caruth asks what it means that empiricism represents itself as an act of mourning and explores why scenes of mourning reappear in later texts such as Wordsworth's *Prelude*, Kant's *Metaphysical Foundations of Natural Science* and *Prolegomena to Any Future Metaphysics*, and Freud's *Civilization*. From these readings Caruth traces a recurring narrative of radical loss and the continual displacement of the object or the agent of loss. In Locke it is the mother who mourns her dead child, while in Wordsworth it is the child who mourns the dead mother. In Kant the father murders the son, while in Freud the sons murder the father. As she traces this pattern, Caruth shows that the conceptual claims of each text to move beyond empiricism are implicit claims to move beyond reference. Yet the narrative of death in each text, she argues, leaves a referential residue that cannot be reclaimed by empirical or conceptual logic. Caruth thus reveals, in each of these authors, a tension between the abstraction of a conceptual language freed from reference and the compelling referential resistance of particular stories to abstraction.

Fictions from an Orphan State Andrew Barker, 2012 A varied, vivid view of the literary culture of the often-neglected

interwar Austrian republic. The literary flair of fin-de-siècle Vienna lived on after 1918 in the First Austrian Republic even as writers grappled with the consequences of a lost war and the vanished Habsburg Empire. Reacting to historical and political issues often distinct from those in Weimar Germany, Austrian literary culture, though frequently associated with Jewish writers deeply attached to the concept of an independent Austria, reflected the republic's ever-deepening antisemitism and the growing clamor for political union with Germany. Spanning the two momentous decades between the fall of the empire in 1918 and the Nazi Anschluss in 1938, this book explores work by canonical writers such as Schnitzler, Kraus, Roth, and Werfel and by now-forgotten figures such as the pacifist Andreas Latzko, the arch-Nazi Bruno Brehm, and the fervently Jewish Soma Morgenstern. Also taken into account are Ernst Weiss's Hitler novel *Der Augenzeuge* and 1930s works about First Republic Austria by the German Communist writers Anna Seghers and Friedrich Wolf. Andrew Barker's book paints a varied and vivid picture of one of the most challenging and underresearched periods in twentieth-century cultural history. Andrew Barker is Emeritus Professor of Austrian Studies at the University of Edinburgh, Scotland.

Faith in Freedom Thomas Szasz, 2017-07-12 The libertarian philosophy of freedom is characterized by two fundamental beliefs: the right to be left alone and the duty to leave others alone. Psychiatric practice routinely violates both of these beliefs. It is based on the notion that self-ownership—exemplified by suicide—is not an inherent right, but a privilege subject to the review of psychiatrists as representatives of society. In *Faith in Freedom*, Thomas Szasz raises fundamental questions about psychiatric practices that inhibit an individual's right to freedom. His questions are fundamental. Is suicide an exercise of rightful self-ownership or a manifestation of mental disorder? Does involuntary confinement under psychiatric auspices constitute unjust imprisonment, or is it therapeutically justified hospitalization? Should forced psychiatric drugging be interpreted as assault and battery on the person or is it medical treatment? The ethical standards of psychiatric practice mandate that psychiatrists employ coercion. Forgoing such intervention is considered a dereliction of the psychiatrists' duty to protect. How should friends of freedom—especially libertarians—deal with the conflict between elementary libertarian principles and prevailing psychiatric practices? In *Faith in Freedom*, Thomas Szasz addresses this question more directly and more profoundly than in any of his previous works.

Pararealities: The Nature of Our Fictions and How We Know Them Floyd Merrell, 1983-01-01 The objective of this study is to inquire, from a broad epistemological view, into the underlying nature of fictions, and above all, to discover how it is possible to create and process them. In Chapter One, I put forth four postulates in the form of thought experiments. In Chapter Two I turn attention to make-believe, imaginary, and dream worlds, and how they can be conceived and perceived only with respect to the/a real world. Chapter Three includes a discussion of the affinities and differences between one's tacit knowledge of certain aspects of the number system in arithmetic (an ordered series) and the range of all possible fictional entities (an unordered network). In Chapter Four I establish more precisely the relations between one's real world and one's

fictional worlds in light of the conclusions from Chapter Three. And, in Chapter Five, I attempt to construct a formal model with which to account for the construction of all possible fictional sentences.

Critical Fictions Meryl Tyers, 2017-12-02 Nerval's *Les Illumines* (1852) has often been seen as a problem text, and as a strange supplement to his masterpieces *Les Chimeres*, *Les Filles du feu*, and *Aurelia*. In this first book-length study, in English or French, of *Les Illumines*, Meryl Tyers argues that it is a complex work of art in its own right and that its originality has been obscured by the tangled publishing history of its individual narratives. Tyers re-examines that history and provides a complete documentary basis for critical discussion of the work. She also traces the critical response from the earliest reviews through to the scholarly editions and studies of the present day. Tyers's own critical reading pays particular attention to 'La Bibliotheque de mon oncle', Nerval's intriguing preface. By investigating in detail those fragmentary structures and varying themes that may at first make the unity of *Les Illumines* seem elusive, she is able to show that subtle integrative mechanisms are at work in a volume that deserves to be placed among the highest achievements of this incomparable poet.

Thomas Hardy's Legal Fictions Trish Ferguson, 2013-08-20 Explores Thomas Hardy's engagement with Victorian legal debates in his prose fiction. Thomas Hardy's fiction is examined in this book in the context of the seismic legal reforms of the nineteenth century as well as legal discourse in the literature of the era. The book examines the ways in which Hardy's role as a magistrate and his interest in the law impacted fundamentally on his prose fiction. It demonstrates that throughout his prose fiction Hardy engages with contentious legal issues that were debated by legal professionals and literary figures of his day, and argues that Hardy used fiction as a forum to question the extent to which legal reform improved the lives of women and the working classes. The study also looks at the ways in which Hardy deployed criminal plots derived from sensation fiction and reveals that the genre's engagement with legal reform influenced not only his sensation novel *Desperate Remedies* (1871) but also the plots of his subsequent fiction.

Knowledge-Power/Resistance Vinod Kumar Rawat, 2014-10-22 Schools, Colleges, Universities, and Educational institutes, that is, knowledge factories, apart from producing self-governing citizens, and skilled docile workers, function as minute social observatories that indirectly monitor their families. Michel Foucault delineates power in terms of Pastoral (church and salvation), Sovereign (visible and verifiable), Disciplinary (invisible and unverifiable), Bio-power (reproduction and individualization), Psychiatric (normal and abnormal), and Governmentality (sovereignty, discipline, and government). By applying Foucault's theory, the research investigated the relevance of the Francis Bacon's popular dictum, Knowledge is Power, and Dr. B. R. Ambedkar's final words, Educate, Agitate, Organize. The insights of the research may benefit the seekers and disseminators of knowledge in understanding the subtle operative modes of the government-capitalist nexus and in advocating appropriate resistance against the pathologies of power.

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