

Falling Man From Twin Towers

Patrick Laviolette

The Twin Towers in Film Randy Laist, 2020-02-13 For thirty years, the twin towers of the World Trade Center soared above the New York City skyline, eventually becoming one of the most conspicuous symbolic structures in the world. They appeared in hundreds of films, from *Godspell* and *Death Wish* to *Trading Places*, *Ghostbusters* and *The Usual Suspects*. The politicians, architects and engineers who developed the towers sought to imbue them with a powerful visual presence. The resulting buildings provided filmmakers with imposing set pieces capable of conveying a range of moods and associations, from the sublime and triumphal to the sinister and paranoid. While they stood, they captured the imagination of the world with their enigmatic symbolism. In their dramatic destruction, they became icons of a history that is still being written. Here viewed in the context of popular cinema, the twin towers are emblematic of how architecture, film and narrative interact to express cultural aspirations and anxieties.

Semiotic Encounters Sarah Säckel, Walter Göbel, Noha Hamdy, 2009 *Semiotic Encounters: Text, Image and Trans-Nation* aims at opening up scholarly debates on the contemporary challenges of intertextuality in its various intersections with postcolonial and visual culture studies. Commencing with three theoretical contributions, which work towards the creation of frameworks under which intertextuality can be (re)viewed today, the volume then explores textual and visual encounters in a number of case studies. While (a) the dimension of the intertextual in the traditional sense (as specified e.g. by Genette) and (b) the widening of the concept towards visual and digital culture govern the structure of the volume, questions of the transnational and/or postcolonial form a recurrent subtext. The volume's combination of theoretical discussions and case studies, which predominantly deal with 'English classics' and their rewritings, film adaptations and/or rereadings, will mainly attract graduate students and scholars working on contemporary literary theory, visual culture and postcolonial literatures.

The Cambridge Companion to the Postcolonial Novel Ato Quayson, 2016 This Companion provides an engaging account of the postcolonial novel, from Joseph Conrad to Jean Rhys. Covering subjects from disability and diaspora to the sublime and the city, this Companion reveals the myriad traditions that have shaped the postcolonial literary landscape.

Journalism Ethics Roger Patching, Martin Hirst, 2013-11-20 *Journalism Ethics: Arguments and Cases for the 21st Century* explores the major ethical dilemmas facing journalists in the digital age. Engaging with both the theory and practice of

journalism ethics, this text explains the key ethical concepts and dilemmas in journalism and provides an international range of examples and case studies, considering traditional and social media from a global perspective. Journalism Ethics offers an introductory philosophical underpinning to ethics that traces the history of the freedom of expression from the time of Greek philosophers like Aristotle, through the French and American revolutions, to modern day. Throughout the book Patching and Hirst examine ethically-challenging issues such as deception, trial by media, dealing with sources and privacy intrusion. They also explore continuing ethical fault lines around accuracy, bias, fairness and objectivity, chequebook journalism, the problems of the foreign correspondent, the conflicts between ethics and the law and between journalists and public relations consultants. Concluding with a step-by-step guide to ethical thinking on the job, this textbook is an invaluable resource for students of journalism, media and communication.

Plotting Justice Georgiana Banita, 2012-10-01 Have the terrorist attacks of September 11 shifted the moral coordinates of contemporary fiction? And how might such a shift, reflected in narrative strategies and forms, relate to other themes and trends emerging with the globalization of literature? This book pursues these questions through works written in the wake of 9/11 and examines the complex intersection of ethics and narrative that has defined a significant portion of British and American fiction over the past decade. Don DeLillo, Pat Barker, Aleksandar Hemon, Lorraine Adams, Michael Cunningham, and Patrick McGrath are among the authors Georgiana Banita considers. Their work illustrates how post-9/11 literature expresses an ethics of equivocation—in formal elements of narrative, in a complex scrutiny of justice, and in tense dialogues linking this fiction with the larger political landscape of the era. Through a broad historical and cultural lens, *Plotting Justice* reveals links between the narrative ethics of post-9/11 fiction and events preceding and following the terrorist attacks—events that defined the last half of the twentieth century, from the Holocaust to the Balkan War, and those that 9/11 precipitated, from war in Afghanistan to the Abu Ghraib scandal. Challenging the rhetoric of the war on terror, the book honors the capacity of literature to articulate ambiguous forms of resistance in ways that reconfigure the imperatives and responsibilities of narrative for the twenty-first century.

American Cinema in the Shadow of 9/11 Terence McSweeney, 2016-12-05 *American Cinema in the Shadow of 9/11* is a ground-breaking collection of essays by some of the foremost scholars writing in the field of contemporary American film. Through a dynamic critical analysis of the defining films of the turbulent post-9/11 decade, the volume explores and interrogates the impact of 9/11 and the 'War on Terror' on American cinema and culture. In a vibrant discussion of films like *American Sniper* (2014), *Zero Dark Thirty* (2012), *Spectre* (2015), *The Hateful Eight* (2015), *Lincoln* (2012), *The Mist* (2007), *Children of Men* (2006), *Edge of Tomorrow* (2014) and *Avengers: Age of Ultron* (2015), noted authors Geoff King, Guy Westwell, John Shelton Lawrence, Ian Scott, Andrew Schopp, James Kendrick, Sean Redmond, Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact, able to both reflect the defining fears and

anxieties of the tumultuous era, but also shape them in compelling and resonant ways.

Language, Symbols, And the Media Robert E. Denton, The terrorist attacks of September 11, 2001 created a new political landscape and a new era of warfare. *Language, Symbols, and the Media*, now in paperback, offers insights into the impact and influence of 9/11 upon our cultural, social, and political life. The book opens with an introductory chapter on communications, media language, and visual symbolism in the immediate wake of the attacks. The second chapter considers the challenge to religious pluralism, analyzing the grounds for the immediate backlash against Islam. Chapter 3 reviews several crucial historical and contemporary Supreme Court rulings relevant to the limitations of free speech in times of war and national crises. The consideration of First Amendment rights is continued in chapter 4, which places the Patriot Act in historical context by comparing the legislation and its interpretation of it to other legislation passed in response to past American crises. The immediate aftermath of the attacks witnessed many calls for an end to the age of irony and a return to traditional values. Chapter 5 considers some contrarian responses and analyzes the impact of irony as a rhetorical device in American culture. The unifying role of sport in the post-9/11 healing process in America is examined in chapter 6. Chapter 7 examines the reactions and responses of young adults to the events of 9/11 one year later. Chapter 8 demonstrates how politicians received a public makeover of their careers. Chapter 9 explores the impact of 9/11 on the rhetoric of advertising, while chapter 10 focuses more closely on how it affected the tourism industry. A concluding chapter examines several instances of media self-censorship and its implications for the policymaking process during times of crisis. This volume will be of interest to cultural studies specialists, sociologists, journalists, political scientists, historians, as well as general readers.

9/11 and the Visual Culture of Disaster Thomas Stubblefield, 2014-12-17 “[An] insightful view on how 9/11 is perceived in American society—the day that ‘refuses to enter history,’ the tragedy that ‘has, in effect, not yet passed.’” —*Journal of Popular Culture* The day the towers fell, indelible images of plummeting rubble, fire, and falling bodies were imprinted in the memories of people around the world. Images that were caught in the media loop after the disaster and coverage of the attack, its aftermath, and the wars that followed reflected a pervasive tendency to treat these tragic events as spectacle. Though the collapse of the World Trade Center was “the most photographed disaster in history,” it failed to yield a single noteworthy image of carnage. Thomas Stubblefield argues that the absence within these spectacular images is the paradox of 9/11 visual culture, which foregrounds the visual experience as it obscures the event in absence, erasure, and invisibility. From the spectral presence of the Tribute in Light to Art Spiegelman’s nearly blank *New Yorker* cover, from the elimination of the Twin Towers from TV shows and films to the monumental cavities of Michael Arad’s 9/11 memorial, the void became the visual shorthand for the incident. By examining configurations of invisibility and erasure across the media of photography, film, monuments, graphic novels, and digital representation, Stubblefield interprets the post-9/11 presence of

absence as the reaffirmation of national identity that implicitly laid the groundwork for the impending invasions of Iraq and Afghanistan. "A concise, engaging, and thought-provoking work that asks the reader to reassess their knowledge and relationship to that moment and the resulting milieu of post 9/11 life in America." —ARLIS/NA Reviews "Extraordinarily brilliant . . . will change how we think about disasters and tragedies. The book is a must-read for both students and practitioners of media studies." —Repository

Understanding Don DeLillo Henry Veggian, 2014-11-10 Henry Veggian introduces readers to one of the most influential American writers of the last half-century. Winner of the National Book Award, American Book Award, and the first Library of Congress Prize for American Fiction, Don DeLillo is the author of short stories, screenplays, and fifteen novels, including his breakthrough work *White Noise* (1985) and Pulitzer Prize finalists *Mao II* (1992) and *Underworld* (1998). Veggian traces the evolution of DeLillo's work through the three phases of his career as a fiction writer, from the experimental early novels, through the critically acclaimed works of the mid-1980s and 1990s, into the smaller but newly innovative novels of the last decade. He guides readers to DeLillo's principal concerns—the tension between biography and anonymity, the blurred boundary between fiction and historical narrative, and the importance of literary authorship in opposition to various structures of power—and traces the evolution of his changing narrative techniques. Beginning with a brief biography, an introduction to reading strategies, and a survey of the major concepts and questions concerning DeLillo's work, Veggian proceeds chronologically through his major novels. His discussion summarizes complicated plots, reflects critical responses to the author's work, and explains the literary tools used to fashion his characters, narrators, and events. In the concluding chapter Veggian engages notable examples of DeLillo's other modes, particularly the short stories that reveal important insights into his modular working method as well as the evolution of his novels.

Critical Methods in Terrorism Studies Priya Dixit, Jacob L. Stump, 2015-06-26 This book shows how to use a range of critical approaches to conduct research on terrorism. Featuring the work of researchers who have already utilized these methods to study terrorism, it includes a diverse range of critical methodological approaches – including discourse analysis, feminist, postcolonial, ethnographic, critical theory, and visual analysis of terrorism. The main objectives of the book are to assist researchers in adopting and applying various critical approaches to the study of terrorism. This goal is achieved by bringing together a number of different scholars working on the topic of terrorism from a range of non-variables-based approaches. Their individual chapters discuss explicitly the research methods used and methodological commitments made by the authors, while also illustrating the application of their particular critical perspective to the topic of terrorism. The authors of each chapter will discuss (1) why they chose their specific critical method; (2) how they justified their methodological stance; (3) how they conduct their research; (4) and, finally, an example of the research. This book will be essential reading for students of terrorism studies and critical terrorism studies, and highly recommended for students of

political violence, security studies and IR.

Falling After 9/11 Aimee Pozorski, 2016-04-21 *Falling After 9/11* investigates the connections between violence, trauma, and aesthetics by exploring post 9/11 figures of falling in art and literature. From the perspective of trauma theory, Aimee Pozorski provides close readings of figures of falling in such exemplary American texts as Don DeLillo's novel, *Falling Man*, Diane Seuss's poem, *Falling Man*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Frédéric Briegbender's *Windows on the World*, and Richard Drew's famous photograph of the man falling from the World Trade Center. *Falling After 9/11* argues that the apparent failure of these texts to register fully the trauma of the day in fact points to a larger problem in the national tradition: the problem of reference-of how to refer to falling-in the 21st century and beyond.

States of Terror David Simpson, 2019-03-08 How have we come to depend so greatly on the words terror and terrorism to describe broad categories of violence? David Simpson offers here a philology of terror, tracking the concept's long, complicated history across literature, philosophy, political science, and theology—from Plato to NATO. Introducing the concept of the “fear-terror cluster,” Simpson is able to capture the wide range of terms that we have used to express extreme emotional states over the centuries—from anxiety, awe, and concern to dread, fear, and horror. He shows that the choices we make among such words to describe shades of feeling have seriously shaped the attribution of motives, causes, and effects of the word “terror” today, particularly when violence is deployed by or against the state. At a time when terror-talk is widely and damagingly exploited by politicians and the media, this book unpacks the slippery rhetoric of terror and will prove a vital resource across humanistic and social sciences disciplines.

Cultural and Political Nostalgia in the Age of Terror Matthew Leggatt, 2017-11-14 This book re-examines the role of the sublime across a range of disparate cultural texts, from architecture and art, to literature, digital technology, and film, detailing a worrying trend towards nostalgia and arguing that, although the sublime has the potential to be the most powerful uniting aesthetic force, it currently spreads fear, violence, and retrospection. In exploring contemporary culture, this book touches on the role of architecture to provoke feelings of sublimity, the role of art in the aftermath of destructive events, literature's establishment of the historical moment as a point of sublime transformation and change, and the place of nostalgia and the returning of past practices in digital culture from gaming to popular cinema.

Terrorism, Media, and the Ethics of Fiction Peter Schneck, Philipp Schweighauser, 2010-08-19 In his novel *Mao II*, Don DeLillo lets his protagonist say, 'Years ago I used to think it was possible for a novelist to alter the inner life of the culture. Now bomb-makers and gunmen have taken that territory. They make raids on human consciousness.' DeLillo suggests that while the collective imagination of the past was guided by the creative order of narrative fictions, our contemporary fantasies and anxieties are directed by the endless narratives of war and terror relayed by the mass media. To take DeLillo's literary reflections on media, terrorism, and literature seriously means to engage with the ethical implications of his media critique.

This book departs from existing works on DeLillo not only through its focus on the function of literature as public discourse in culture, but also in its decidedly transatlantic perspective. Bringing together prominent DeLillo scholars in Europe and in the US, it is the first critical book on DeLillo to position his work in a transatlantic context.

Meanjin Vol 80, No 3 Meanjin Quarterly, 2021-09-14 'I've never been too impressed with the metaphoric mountain-top that Black race scholars and civil rights activists have typically been concerned with, of a promised land and a dream . . . As appealing as it sounds I don't believe that such a world will ever be possible in a settler colonial state . . . The place that they have built for themselves was established and is sustained by racial violence, and all of their institutions are unrelenting in their viciousness towards sovereign Black bodies.' In September Meanjin, Queensland academic, Munanjahli and South Sea Islander woman Chelsea Watego writes powerfully on the necessity of 'walking away' from colonial institutions and constructs, in order to find the truth of individual and collective power as an Indigenous Australian. It is, she argues, a fight against the very notion of race itself: 'We must stand in our own power, for it is only in knowing ours that we know the false claims of theirs. This is black power.' Patrick Allington writes on how Swedish artist Hilma af Klint 'has intruded upon my inner world and become a sort of guiding light'. Amal Awad surveys the world of romance novels for signs of orientalism and 'sheikh-lit'. Tom Griffiths paints a lingering portrait of the 'humble Australian bushman', John Blay, writer, walker, advocate of the natural world. Yumna Kassab writes on colonialism, conquest, occupation and dispossession: the modern Australian story. Plus: Ron Radford on the early colonial art in Tasmania, Prithvi Varatharajan on literary engagements with the non-human world, Rachel Weaver on currawongs, plus other essays from Carly Stone, Jacqui Shelton, Kath Kenny, Tim Dunlop and more. New fiction from: Kristian Radford, Jo Langdon, Mohammed Massoud Morsi, Hollen Singleton and Rose Allan. New poetry from: Marina Hazard, Andrew Sant, Anthony Lynch, Wen-Juenn Lee, Carl Walsh and more. Reviews include Melody Paloma on Evelyn Araluen's *Dropbear*, Scott Limbick on Martin McKenzie-Murray's *The Speechwriter* and Mira Schlosberg on Melissa Broder's *Milk Fed*.

The Prestige of Violence Sally Bachner, 2011-09-15 In *The Prestige of Violence* Sally Bachner argues that, starting in the 1960s, American fiction laid claim to the status of serious literature by placing violence at the heart of its mission and then insisting that this violence could not be represented. Bachner demonstrates how many of the most influential novels of this period are united by the dramatic opposition they draw between a debased and untrustworthy conventional language, on the one hand, and a violence that appears to be prelinguistic and unquestionable, on the other. Genocide, terrorism, war, torture, slavery, rape, and murder are major themes, yet the writers insist that such events are unspeakable. Bachner takes issue with the claim made within trauma studies that history is the site of violent trauma inaccessible to ordinary representation. Instead, she argues, both trauma studies and the fiction to which it responds institutionalize an inability to address violence. Examining such works as Vladimir Nabokov's *Pale Fire*, Thomas Pynchon's *The Crying of Lot 49*, Norman Mailer's *Armies of*

the Night, Margaret Atwood's *Surfacing*, and Philip Roth's *The Plot Against America*, Bachner locates the postwar prestige of violence in the disjunction between the privileged security of wealthier Americans and the violence perpetrated by the United States abroad. The literary investment in unspeakable and often immaterial violence emerges in Bachner's readings as a complex and ideologically varied literary solution to the political geography of violence in our time.

Death in Literature Outi Hakola, Sari Kivistö, 2014-05-02 Death is an inevitable, yet mysterious event. Fiction is one way to imagine and gain knowledge of death. Death is very useful to literature, as it creates plot twists, suspense, mysteries, and emotional effects in narrations. But more importantly, stories about death seem to have an existential importance to our lives. Stories provide fictional encounters with death and give meaning for both death and life. Thus, death is more than a physical or psychological experience in literature; it also highlights existential questions concerning humanity and storytelling. This volume, entitled *Death in Literature*, approaches death by examining the narratives and spectacles of death, dying and mortality in different literary genres. The articles consider literary representations of death from ancient Rome to the Netherlands today, and explore ways of dealing with death and dying. The discussions also transcend the boundaries of literature by studying literary representations of such socially relevant and death-related issues as euthanasia and suicide. The articles offer a broad perspective on death's role in literature as well as literature's role in the social and cultural debates about death.

Health and Human Rights in a Changing World Michael Grodin, Daniel Tarantola, George Annas, Sofia Gruskin, 2013-07-04 *Health and Human Rights in a Changing World* is a comprehensive and contemporary collection of readings and original material examining health and human rights from a global perspective. Editors Grodin, Tarantola, Annas, and Gruskin are well-known for their previous two volumes (published by Routledge) on this increasingly important subject to the global community. The editors have contextualized each of the five sections with foundational essays; each reading concludes with discussion topics, questions, and suggested readings. This book also includes Points of View sections—originally written perspectives by important authors in the field. Section I is a Health and Human Rights Overview that lays out the essential knowledge base and provides the foundation for the following sections. Section II brings in notions of concepts, methods, and governance framing the application of health and human rights, in particular the Human Rights-based Approaches to Health. Section III sheds light on issues of heightened vulnerability and special protection, stressing that the health and human rights record of any nation, any community, is determined by what is being done and not done about those who are most in need. Section IV focuses on addressing system failures where health and human rights issues have been documented, recognized, even at times proclaimed as priorities, and yet insufficiently attended to as a result of State denial, unwillingness, or incapacity. Section V examines the relevance of the health and human rights paradigm to a changing world, underscoring contemporary global challenges and responses. Finally, a Concluding Note brings together the key themes of this set of

articles and attempts to project a vision of the future.

Extreme Landscapes of Leisure Patrick Laviolette, 2016-04-15 In recent years, there has been an increased engagement throughout the social sciences with the study of extreme places and practices. Dangerous games and adventure tours have shifted from being marginal, exotic or mad to being more than merely acceptable. They are now exemplary, mainstream even: there are a variety of new types, increasing numbers of people are doing them and they are being appropriated and have infiltrated more and more contexts. This book argues that hazardous sports and adventure tourism have become rather paradoxical. As a set of activities where players and holidaymakers are closer to death or danger than they would otherwise be, they are the complete opposite of normal games or vacations. Adventure sports and tours reverse the general definition of a holiday as being an escape from the seriousness of everyday life, as in most cases, they are innately serious, requiring as they do 'life or death' decision-making. Beginning with the rise in colonial explorations and moving on to consider the Dangerous Sports Club of Oxford, this book examines the increasing phenomena of adventure sports such as bungy jumping, cliff jumping or 'tomb-stoning', surfing and parkour within a framework of positive risk. It explores how certain assumptions about knowledge, agency, the body and nature are beginning to coalesce around newly developing spheres of social relations. Additionally, extreme games have become activities that are germane to the dawning of green social thought and so the book also addresses issues that deal with the intimate connections that exist between pleasure and the moral responsibility towards the environment.

Learning How to Fall T Nikki Cesare Schotzko, 2014-12-17 Beginning with Richard Drew's controversial photograph of a man falling from the North Tower of the World Trade Center on September 11, Learning How to Fall investigates the changing relationship between world events and their subsequent documentation, asking: Does the mediatization of the event overwhelm the fact of the event itself? How does the mode by which information is disseminated alter the way in which we perceive such information? How does this impact upon our memory of an event? T. Nikki Cesare Schotzko posits contemporary art and performance as not only a stylized re-envisioning of daily life but, inversely, as a viable means by which one might experience and process real-world political and social events. This approach combines two concurrent and contradictory trends in aesthetics, narrative, and dramaturgy: the dramatization of real-world events so as to broaden the commercial appeal of those events in both mainstream and alternative media, and the establishment of a more holistic relationship between politically and aesthetically motivated modes of disseminating and processing information. By presenting engaging and diverse case studies from both the art world and popular culture – including Aliza Shvarts's censored senior thesis at Yale University, Kerry Skarbakka's provocative photographs of falling, Didier Morelli's crawl through Toronto, and Aaron Sorkin's The Newsroom – Learning How to Fall creates a new understanding of the relationship between the event and its documentation, where even the truth of an event might be called into question.

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convenience, cost-effectiveness, and accessibility it offers, free PDF downloads have become a popular choice for students, researchers, and book lovers worldwide. However, it is crucial to engage in ethical downloading practices and prioritize personal security when utilizing online platforms. By doing so, individuals can make the most of the vast array of free PDF resources available and embark on a journey of continuous learning and intellectual growth.

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