

Apocalyptic Novels For Adults

Astrid Erll, Roy Sommer

Apocalyptic Fiction Andrew Tate, 2017-01-26 Visions of post-apocalyptic worlds have proved to be irresistible for many 21st-century writers, from literary novelists to fantasy and young adult writers. Exploring a wide range of texts, from the works of Margaret Atwood, Cormac McCarthy, Tom Perrotta and Emily St. John Mandel to young adult novels such as Suzanne Collins's *The Hunger Games* series, this is the first critical introduction to contemporary apocalyptic fiction. Exploring the cultural and political contexts of these writings and their echoes in popular media, *Apocalyptic Fiction* also examines how contemporary apocalyptic texts look back to earlier writings by the likes of Mary Shelley, H.G. Wells and J.G. Ballard. *Apocalyptic Fiction* includes an annotated guide to secondary readings, making this an essential guide for students of contemporary fiction at all levels.

Contemporary Women's Post-Apocalyptic Fiction Susan Watkins, 2020-02-29 This book examines how contemporary women novelists have successfully transformed and rewritten the conventions of post-apocalyptic fiction. Since the dawn of the new millennium, there has been an outpouring of writing that depicts the end of the world as we know it, and women writers are no exception to this trend. However, the book argues that their fiction is distinctive. Contemporary women's work in this genre avoids conservatism, a nostalgic mourning for the past, and the focus on restoring what has been lost, aspects key to much male authored apocalyptic fiction. Instead, contemporary women writers show readers the ways in which patriarchy and neo-colonialism are intrinsically implicated in the disasters they envision, and offer qualified hope for a new beginning for society, culture and literature after an imagined apocalyptic event. Exploring science, nature and matter, the posthuman body, the maternal imaginary, time, narrative and history, literature and the word, and the post-secular, the book covers a wide variety of writers and addresses issues of nationality, race and ethnicity, as well as gender and sexuality.

Contemporary Dystopian Fiction for Young Adults Balaka Basu, Katherine R. Broad, Carrie Hintz, 2013-05-02 Winner of the Children's Literature Association Edited Book Award From the jaded, wired teenagers of M.T. Anderson's *Feed* to the spirited young rebels of Suzanne Collins' *The Hunger Games* trilogy, the protagonists of Young Adult dystopias are introducing a new generation of readers to the pleasures and challenges of dystopian imaginings. As the dark universes of YA dystopias continue to flood the market, *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers* offers a critical evaluation of the literary and political potentials of this widespread publishing phenomenon. With its capacity to

frighten and warn, dystopian writing powerfully engages with our pressing global concerns: liberty and self-determination, environmental destruction and looming catastrophe, questions of identity and justice, and the increasingly fragile boundaries between technology and the self. When directed at young readers, these dystopian warnings are distilled into exciting adventures with gripping plots and accessible messages that may have the potential to motivate a generation on the cusp of adulthood. This collection enacts a lively debate about the goals and efficacy of YA dystopias, with three major areas of contention: do these texts reinscribe an old didacticism or offer an exciting new frontier in children's literature? Do their political critiques represent conservative or radical ideologies? And finally, are these novels high-minded attempts to educate the young or simply bids to cash in on a formula for commercial success? This collection represents a prismatic and evolving understanding of the genre, illuminating its relevance to children's literature and our wider culture.

Dictionary of American Young Adult Fiction, 1997-2001 Agnes Regan Perkins, 2004-03-30 Young adult readers have special needs and concerns, and librarians have become increasingly interested in selecting books suitable for them. This reference provides information about 290 books for young adults. These books received major awards between 1997 and 2001, reflect the voices of 242 different authors, and range from new to familiar themes. Included are nearly 750 alphabetically arranged entries for individual works, authors, characters, and settings. Many of these books were originally written for adults but have become popular among younger readers. Entries for works provide plot summaries and critical assessments, while author entries focus on those aspects of the writers' lives most relevant to literature for young people. The reference is a valuable selection tool for librarians and teachers and a useful guide for students.

Posthumanism in Young Adult Fiction Anita Tarr, Donna R. White, 2018-04-27 Contributions by Torsten Caeners, Phoebe Chen, Mathieu Donner, Shannon Hervey, Angela S. Insenga, Patricia Kennon, Maryna Matlock, Ferne Merrylees, Lars Schmeink, Anita Tarr, Tony M. Vinci, and Donna R. White For centuries, humanism has provided a paradigm for what it means to be human: a rational, unique, unified, universal, autonomous being. Recently, however, a new philosophical approach, posthumanism, has questioned these assumptions, asserting that being human is not a fixed state but one always dynamic and evolving. Restrictive boundaries are no longer in play, and we do not define who we are by delineating what we are not (animal, machine, monster). There is no one aspect that makes a being human—self-awareness, emotion, artistic expression, or problem-solving—since human characteristics reside in other species along with shared DNA. Instead, posthumanism looks at the ways our bodies, intelligence, and behavior connect and interact with the environment, technology, and other species. In *Posthumanism in Young Adult Fiction: Finding Humanity in a Posthuman World*, editors Anita Tarr and Donna R. White collect twelve essays that explore this new discipline's relevance in young adult literature. Adolescents often tangle with many issues raised by posthumanist theory, such as body issues. The in-betweenness of adolescence makes stories for young adults ripe for posthumanist study. Contributors to the volume explore ideas of

posthumanism, including democratization of power, body enhancements, hybridity, multiplicity/plurality, and the environment, by analyzing recent works for young adults, including award-winners like Paolo Bacigalupi's *Ship Breaker* and Nancy Farmer's *The House of the Scorpion*, as well as the works of Octavia Butler and China Miéville.

Environmental Crisis in Young Adult Fiction A. Curry, 2013-02-18 This pioneering study is the first full-length treatment of feminism and the environment in children's literature. Drawing on the history, philosophy and ethics of ecofeminism, it examines the ways in which post-apocalyptic landscapes in young adult fiction reflect contemporary attitudes towards environmental crisis and human responsibility.

The Contemporary Post-Apocalyptic Novel Diletta De Cristofaro, 2019-12-26 Traditional apocalyptic texts concern the advent of a better world at the end of history that will make sense of everything that happened before. But what is at stake in the contemporary shift to apocalyptic narratives in which the utopian end of time is removed? The Contemporary Post-Apocalyptic Novel offers an innovative critical model for our cultural obsession with 'the end' by focussing on the significance of time in the 21st-century post-apocalyptic novel and challenging traditional apocalyptic logic. Once confined to the genre of science fiction, the increasing popularity of end-of-the-world narratives has caused apocalyptic writing to feature in the work of some of contemporary literature's most well-known fiction writers. Considering novels by Will Self, Cormac McCarthy, David Mitchell, Emily St. John Mandel, Jeanette Winterson and others, Diletta De Cristofaro frames the contemporary apocalyptic imagination as a critique of modernity's apocalyptic conception of time and history. Interdisciplinary in scope, the book historicises apocalyptic beliefs by exploring how relentlessly they have shaped the modern world.

Postapocalyptic Fiction and the Social Contract Claire P. Curtis, 2010-07-17 Postapocalyptic Fiction and the Social Contract: 'We'll Not Go Home Again' provides a framework for our fascination with the apocalyptic events. The popular appeal of the end of the world genre is clear in movies, novels, and television shows. Even our political debates over global warming, nuclear threats, and pandemic disease reflect a concern about the possibility of such events. This popular fascination is really a fascination with survival: how can we come out alive? And what would we do next? The end of the world is not about species death, but about beginning again. This book uses postapocalyptic fiction as a terrain for thinking about the state of nature: the hypothetical fiction that is the driving force behind the social contract. The first half of the book examines novels that tell the story of the move from the state of nature to civil society through a Hobbesian, a Lockean, or a Rousseauian lens, including *Lucifer's Hammer* by Larry Niven and Jerry Pournelle, *Alas, Babylon* by Pat Frank, *Malevil* by Robert Merle, and *Into the Forest* by Jean Hegland. The latter half of the book examines Octavia Butler's postapocalyptic Parable series in which a new kind of social contract emerges, one built on the fact of human dependence and vulnerability.

The Oxford Handbook of Apocalyptic Literature John Joseph Collins, 2014 Apocalypticism arose in ancient Judaism in the last centuries BCE and played a crucial role in the rise of Christianity. It is not only of historical interest: there has been a

growing awareness, especially since the 2001 terrorist attacks on the United States, of the prevalence of apocalyptic beliefs in the contemporary world. To understand these beliefs, it is necessary to appreciate their complex roots in the ancient world, and the multi-faceted character of the phenomenon of apocalypticism. The Oxford Handbook of Apocalyptic Literature is a thematic and phenomenological exploration of apocalypticism in the Judaic and Christian traditions. Most of the volume is devoted to the apocalyptic literature of antiquity. Essays explore the relationship between apocalypticism and prophecy, wisdom and mysticism; the social function of apocalypticism and its role as resistance literature; apocalyptic rhetoric from both historical and postmodern perspectives; and apocalyptic theology, focusing on phenomena of determinism and dualism and exploring apocalyptic theology's role in ancient Judaism, early Christianity, and Gnosticism. The final chapters of the volume are devoted to the appropriation of apocalypticism in the modern world, reviewing the role of apocalypticism in contemporary Judaism and Christianity, and more broadly in popular culture, addressing the increasingly studied relation between apocalypticism and violence, and discussing the relationship between apocalypticism and trauma, which speaks to the underlying causes of the popularity of apocalyptic beliefs. This volume will further the understanding of a vital religious phenomenon too often dismissed as alien and irrational by secular western society.

The Verse Novel Linda Weste, 2023-07-28 In these thirty-five interviews with verse novelists from Australia and Aotearoa-New Zealand, Linda Weste explores the uniqueness of storytelling through poetry and the genre of the verse novel. Her subjects are notable representatives of a region where verse novels for Adults, Children and Young Adults thrive; among them is Steven Herrick, winner of the prestigious Deutscher Jugendliteraturpreis in 2019; and what they have to say enriches our understanding of the verse novel across each of its publishing categories.

Justice in Young Adult Speculative Fiction Marek C. Oziewicz, 2015-04-17 This book is the first to offer a justice-focused cognitive reading of modern YA speculative fiction in its narrative and filmic forms. It links the expansion of YA speculative fiction in the 20th century with the emergence of human and civil rights movements, with the communitarian revolution in conceptualizations of justice, and with spectacular advances in cognitive sciences as applied to the examination of narrative fiction. Oziewicz argues that complex ideas such as justice are processed by the human mind as cognitive scripts; that scripts, when narrated, take the form of multiply indexable stories; and that YA speculative fiction is currently the largest conceptual testing ground in the forging of justice consciousness for the 21st century world. Drawing on recent research in the cognitive and evolutionary sciences, Oziewicz explains how poetic, retributive, restorative, environmental, social, and global types of justice have been represented in narrative fiction, from 19th century folk and fairy tales through 21st century fantasy, dystopia, and science fiction. Suggesting that the appeal of these and other nonmimetic genres is largely predicated on the dream of justice, Oziewicz theorizes new justice scripts as conceptual tools essential to help humanity survive the qualitative leap toward an environmentally conscious, culturally diversified global world. This book is an important

contribution to studies of children's and YA speculative fiction, adding a new perspective to discussions about the educational as well as social potential of nonmimetic genres. It demonstrates that the justice imperative is very much alive in YA speculative fiction, creating new visions of justice relevant to contemporary challenges.

Apocalyptic Fiction Andrew Tate, 2017-01-26 Visions of post-apocalyptic worlds have proved to be irresistible for many 21st-century writers, from literary novelists to fantasy and young adult writers. Exploring a wide range of texts, from the works of Margaret Atwood, Cormac McCarthy, Tom Perrotta and Emily St. John Mandel to young adult novels such as Suzanne Collins's *The Hunger Games* series, this is the first critical introduction to contemporary apocalyptic fiction. Exploring the cultural and political contexts of these writings and their echoes in popular media, *Apocalyptic Fiction* also examines how contemporary apocalyptic texts look back to earlier writings by the likes of Mary Shelley, H.G. Wells and J.G. Ballard. *Apocalyptic Fiction* includes an annotated guide to secondary readings, making this an essential guide for students of contemporary fiction at all levels.

Imagining the End James Craig Holte, 2019-11-11 *Imagining the End* provides students and general readers with contextualized examples of how the apocalypse has been imagined across all mediums of American popular culture. Detailed entries analyze the development, influence, and enjoyment of end-times narratives. *Imagining the End* provides a contextual overview and individual description and analysis of the wide range of depictions of the end of the world that have appeared in American popular culture. American writers, filmmakers, television producers, and game developers inundated the culture with hundreds of imagined apocalyptic scenarios, influenced by the Biblical Book of Revelation, the advent of the end of the second millennium (2000 CE), or predictions of catastrophic events such as nuclear war, climate change, and the spread of AIDS. From being raptured to surviving the zombie apocalypse, readers and viewers have been left with an almost endless sequence of disasters to experience. *Imagining the End* examines this phenomenon and provides a context for understanding, and perhaps appreciating, the end of the world. This title is composed of alphabetized entries covering all topics related to the end times, covering popular culture mediums such as comic books, literature, films, and music.

HIV/AIDS in Young Adult Novels Melissa Gross, Annette Y. Goldsmith, Debi Carruth, 2010-10-11 Not long after becoming public health concerns in the 1980s, HIV and AIDS were featured in a number of works of fiction, though such titles were written primarily for adult readers. Mirroring the disease's indiscriminate nature, however, the subject would soon be incorporated into novels aimed at young adults. Despite a need for accessible information on the subject, it is difficult to identify fiction that contains material about HIV/AIDS, as these books are seldom catalogued for this content, nor is this content consistently acknowledged in published reviews. In *HIV/AIDS in Young Adult Novels: An Annotated Bibliography*, the authors address this gap by identifying and assessing the full range of young adult novels that include HIV/AIDS content. This resource is comprised of two major parts. The first part summarizes findings from a content analysis

performed on novels written for readers aged 11-19, published since 1981, and featuring at least one character with HIV/AIDS. The second part is an annotated bibliography of the more than 90 novels identified for use in the study. Each entry in the bibliography contains an annotation that summarizes the plot and how HIV/AIDS is depicted in the story, an indication of the accuracy of the HIV/AIDS content, a note on how central HIV/AIDS is to the story, and an evaluation of the literary quality of the book. This work will assist readers in collecting, choosing, evaluating, and using these works to educate readers about HIV/AIDS.

Narrative in Culture Astrid Erll, Roy Sommer, 2019-07-08 The collection showcases new research in the field of cultural and historical narratology. Starting from the premise of the 'semantisation of narrative forms' (A. Nünning), it explores the cultural situatedness and historical transformations of narrative, with contributors developing new perspectives on key concepts of cultural and historical narratology, such as unreliable narration and multiperspectivity. The volume introduces original approaches to the study of narrative in culture, highlighting its pivotal role for attention, memory, and resilience studies, and for the imagination of crises, the Anthropocene, and the Post-Apocalypse. Addressing both fictional and non-fictional narratives, individual essays analyze the narrative-making and unmaking of Europe, Brexit, and the Postcolonial. Finally, the collection features new research on narrative in media culture, looking at the narrative logic of graphic novels, picture books, and newsmedia.

Imaginative Criminology Lizzie Seal, Maggie O'Neill, 2019-07-10 This distinctive and engaging book proposes an imaginative criminology, focusing on how spaces of transgression are lived, portrayed and imagined. These include spaces of control or confinement, including prison and borders, and spaces of resistance. Examples range from camps where asylum seekers and migrants are confined, to the exploration of deviant identities and the imagined spaces of surveillance and control in young adult fiction. Drawing on oral history, fictive portrayals, walking methodologies, and ethnographic and arts-based research, the book pays attention to issues of gender, sexuality, age, ethnicity, mobility and nationality as they intersect with lived and imagined space.

Apocalypse in Contemporary Japanese Science Fiction M. Tanaka, 2014-01-29 Starting with the history of apocalyptic tradition in the West and focusing on modern Japanese apocalyptic science fiction in manga, anime, and novels, Motoko Tanaka shows how science fiction reflected and coped with the devastation in Japanese national identity after 1945.

The Poetics and Ethics of (Un-)Grievability in Contemporary Anglophone Fiction Susana Onega, Jean-Michel Ganteau, 2022-12-27 The working hypothesis of the book is that, since the 1990s, an increasing number of Anglophone fictions are responding to the new ethical and political demands arising out of the facts of war, exclusion, climate change, contagion, posthumanism and other central issues of our post-trauma age by adapting the conventions of traditional forms of expressing grievability, such as elegy, testimony or (pseudo-)autobiography. Situating themselves in the wake of Judith

Butler's work on (un-)grievability, the essays collected in this volume seek to cast new light on these issues by delving into the socio-cultural constructions of grievability and other types of vulnerabilities, invisibilities and inaudibilities linked with the neglect and/or abuse of non-normative individuals and submerged groups that have been framed as disposable, exploitable and/or unmournable by such determinant factors as sex, gender, ethnic origin, health, etc., thereby refining and displacing the category of subalternity associated with the poetics of postmodernism.

The Cambridge Companion to the Classic Russian Novel Malcolm V. Jones, Robin Feuer Miller, 1998-04-30 Many Russian novels of the nineteenth and twentieth centuries have made a huge impact, not only inside the boundaries of their own country but across the western world. The Cambridge Companion to the Classic Russian Novel offers a thematic account of these novels, in fourteen newly-commissioned essays by prominent European and North American scholars. There are chapters on the city, the countryside, politics, satire, religion, psychology, philosophy; the romantic, realist and modernist traditions; and technique, gender and theory. In this context the work of Pushkin, Dostoevsky, Tolstoy, Turgenev, Bulgakov, Nabokov, Pasternak and Solzhenitsyn, among others, is described and discussed. There is a chronology and guide to further reading; all quotations are in English. This volume will be invaluable not only for students and scholars but for anyone interested in the Russian novel.

Apocalypse and Post-Politics Mary Manjikian, 2012-03-16 Mary Manjikian's *Apocalypse and Post-Politics: The Romance of the End* advances the thesis that only those who feel the most safe and whose lives are least precarious can engage in the sort of storytelling which envisions erasing civilization. Apocalypse-themed novels of contemporary America and historic Britain, then, are affirmed as a creative luxury of development. Manjikian examines a number of such novels using the lens of an international relations theorist, identifying faults in the logic of the American exceptionalists who would argue that America is uniquely endowed with resources and a place in the world, both of which make continued growth and expansion simultaneously desirable and inevitable. In contrast, Manjikian shows, apocalyptic narratives explore America as merely one nation among many, whose trajectory is neither unique nor destined for success. *Apocalypse and Post-Politics* ultimately argues that the apocalyptic narrative provides both a counterpoint and a corrective to the narrative of exceptionalism. Apocalyptic concepts provide a way for contemporary Americans to view the international system from below: from the perspective of those who are powerless rather than those who are powerful. This sort of theorizing is also useful for intelligence analysts who question how it all will end, and whether America's decline can be predicted or prevented.

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