

raw shark texts steven hall

raw shark texts steven hall: An In-Depth Exploration of the Innovative Novel

Understanding the unique narrative structure and thematic depth of *Raw Shark Texts* by Steven Hall can be a captivating journey for readers and literary enthusiasts alike. This groundbreaking novel, published in 2007, has garnered widespread acclaim for its inventive storytelling, blending elements of metafiction, psychological thriller, and existential philosophy. In this comprehensive article, we delve into the nuances of *Raw Shark Texts*, exploring its plot, themes, characters, and the reasons behind its enduring popularity.

An Overview of *Raw Shark Texts* by Steven Hall

Raw Shark Texts is a novel that defies traditional storytelling conventions. It follows the story of Eric Sanderson, a man who loses his memory and embarks on a quest to recover his identity while confronting supernatural and philosophical challenges. The novel is renowned for its experimental narrative style, incorporating visual elements, unconventional typography, and layered storytelling.

The Plot Summary

At its core, *Raw Shark Texts* revolves around Eric Sanderson's journey to understand his past and confront a mysterious entity known as the "Ludovician." The novel begins with Eric waking up with no memory of who he is or how he got there. As he pieces together his history, he uncovers a series of cryptic messages, visual puzzles, and psychological threats.

Key plot points include:

- Eric's discovery of a series of texts and notes that hint at his identity and past life.
- Encounters with a conceptual "raw shark," a metaphor for destructive thoughts and fears.
- The emergence of the Ludovician, a predatory conceptual entity that exists within the realm of ideas and consciousness.
- Eric's struggle to protect his mind from being consumed by this entity.

Throughout his journey, Eric encounters various characters—some real, some conceptual—each providing clues or obstacles on his path to self-understanding.

The Unique Narrative Style

Steven Hall employs a highly experimental approach to storytelling. The novel features:

- Visual text arrangements that mimic the shape of sharks or other symbolic images.
- Embedded diagrams, puzzle pieces, and visual cues that require active reader engagement.
- Nonlinear narrative that weaves past and present, reality and imagination.

This style immerses readers in Eric's fragmented psyche, emphasizing themes of memory, identity, and perception.

Major Themes in Raw Shark Texts

The novel explores several profound themes that resonate with readers interested in psychology, philosophy, and literature.

Memory and Identity

One of the central themes is the fragile nature of memory and its role in shaping identity. Eric's amnesia symbolizes the universal human concern about losing oneself and the importance of self-awareness.

- How memories construct personal history.
- The danger of forgetting crucial aspects of oneself.
- The fluidity of identity in the face of psychological trauma.

Conceptual Entities and the Power of Ideas

The novel introduces the idea that thoughts and concepts can take on tangible, even dangerous, forms.

- The "raw shark" as a metaphor for destructive thoughts.
- The Ludovician as a manifestation of fear and obsession.
- The influence of ideas on reality and perception.

The Nature of Reality and Perception

Steven Hall challenges the reader's understanding of what is real through his narrative techniques.

- Blurring lines between hallucination and reality.
- The role of visual and textual puzzles in creating a layered reality.
- The subjective nature of perception and consciousness.

Creativity and Imagination

The novel celebrates the power of imagination as both a tool for self-discovery and a source of internal conflict.

- Visual storytelling as an artistic expression.
- The interplay between creativity and mental health.
- The role of storytelling in understanding oneself.

Characters in Raw Shark Texts

While the novel's focus is on Eric Sanderson, several other characters and entities play significant roles.

Eric Sanderson

The protagonist, whose journey to recover his memory serves as the narrative backbone.

- Represents the universal quest for self-understanding.
- Embodies vulnerability and resilience.

The Ludovician

A conceptual predator that feeds on fear and obsession.

- Symbolizes destructive thoughts or mental affliction.
- Serves as the antagonist in Eric's psychological battle.

The Woman in the Window

A mysterious figure who provides Eric with cryptic clues.

- Represents guidance or the subconscious mind.
- Embodies hope amidst chaos.

The Visual and Conceptual Entities

Various visual symbols and conceptual entities appear throughout the novel, including sharks, puzzles, and abstract diagrams, each contributing to the layered storytelling.

Why Raw Shark Texts Continues to Captivate Readers

Several aspects of Steven Hall's novel contribute to its lasting appeal:

- Innovative Narrative Style: The combination of text, visual art, and puzzles creates an engaging, immersive experience.
- Universal Themes: Questions about identity, memory, and perception resonate across diverse audiences.
- Psychological Depth: The novel's exploration of mental health and consciousness offers profound insights.
- Metafictional Elements: The self-referential nature invites readers to reflect on storytelling itself.
- Cultural Impact: The book's influence extends into popular culture, inspiring adaptations, art, and discussions on narrative form.

Analyzing the Literary Techniques in Raw Shark Texts

Steven Hall's mastery lies in his innovative use of literary techniques that enhance the thematic depth.

Visual Storytelling

The novel incorporates:

- Shark-shaped text layouts.
- Diagrams and visual puzzles.
- Text that interacts with the page layout to reinforce themes.

Nonlinear Narrative

The fragmented storytelling mimics the human mind's complexity and the process of reconstructing memory.

Intertextual References

The novel references other works, philosophical ideas, and psychological concepts, enriching its literary tapestry.

Use of Language and Typography

Hall's playful use of typography emphasizes emotional states and conceptual ideas.

How to Approach Reading Raw Shark Texts

Given its experimental nature, readers may find the novel challenging but rewarding.

Tips for Readers

1. Engage Actively: Pay attention to visual cues and puzzles.
2. Re-read Sections: Some parts may require multiple readings to fully grasp.
3. Embrace Ambiguity: The narrative intentionally blurs reality; accept uncertainty.
4. Reflect on Themes: Consider how the novel's themes relate to personal experiences.
5. Research Contexts: Familiarity with psychological, philosophical, and literary concepts can enhance understanding.

Recommended Reading Strategy

- Read at a comfortable pace, allowing time to interpret visual elements.
- Keep notes or annotations for complex sections.
- Discuss with others or join reading groups for diverse perspectives.

The Impact and Legacy of Raw Shark Texts

Since its publication, *Raw Shark Texts* has become a seminal work in experimental literature. It has influenced writers, artists, and psychologists interested in the interplay between storytelling and consciousness.

Adaptations and Cultural References

While no major film or stage adaptation exists as of October 2023, the novel's influence is evident in:

- Visual art projects inspired by its design.
- Literary analyses and academic papers.
- Discussions on the future of narrative storytelling.

Awards and Recognitions

The novel has received praise for its originality and depth, including nominations and positive reviews from literary critics and fans alike.

Conclusion: Why You Should Read *Raw Shark Texts*

Raw Shark Texts by Steven Hall is more than just a novel; it's an immersive experience that challenges perceptions of reality, memory, and identity. Its inventive narrative techniques and profound themes make it a must-read for those interested in experimental literature and psychological exploration. Whether you're a literary enthusiast, a lover of puzzles, or someone curious about the nature of consciousness, this book offers a compelling journey into the depths of the human mind and the power of storytelling.

Explore Further:

- For fans interested in similar works, explore books like *House of Leaves* by Mark Z. Danielewski or *S.* by J.J. Abrams and Doug Dorst.
- Engage with online communities discussing experimental literature and narrative art.
- Consider attending literary festivals or workshops focusing on innovative storytelling.

Raw Shark Texts remains a testament to the boundless possibilities of storytelling, encouraging readers to think differently about how stories are told and experienced. Dive into its pages and discover the depths of your own mind and imagination.

Frequently Asked Questions

What is the main theme of 'Raw Shark Texts' by Steven Hall?

The novel explores themes of memory, identity, and the nature of consciousness through a surreal and imaginative narrative involving a mysterious shark-shaped conceptual entity.

How does Steven Hall's 'Raw Shark Texts' differ from traditional novels?

It combines elements of metafiction, visual storytelling, and conceptual art, creating a multi-layered experience that blends text, images, and typographical experimentation.

Who is the protagonist in 'Raw Shark Texts' and what is their struggle?

The protagonist is Eric Sanderson, who suffers from amnesia and must unravel the mystery of his identity while confronting a conceptual shark that threatens his mind.

What role does the 'conceptual shark' play in Steven Hall's 'Raw Shark Texts'?

The conceptual shark symbolizes a destructive idea or mental threat that erodes the protagonist's sense of self and represents the novel's exploration of psychological and philosophical fears.

Is 'Raw Shark Texts' suitable for readers interested in experimental literature?

Yes, the novel is highly regarded for its experimental approach, blending traditional storytelling with visual and conceptual innovations, making it appealing to fans of avant-garde literature.

What inspired Steven Hall to write 'Raw Shark Texts'?

Steven Hall was inspired by his interest in cognitive science, visual art, and the nature of memory, which he integrated into a unique narrative exploring the mind's complexities.

Are there any notable literary or pop culture references in 'Raw Shark Texts'?

Yes, the novel contains references to literature, philosophy, and popular culture, including nods to works like 'The Matrix' and philosophical ideas about consciousness and reality.

How has 'Raw Shark Texts' been received by critics and readers?

It has received acclaim for its originality, inventive storytelling, and thematic depth, becoming a cult favorite among fans of experimental and speculative fiction.

Where can I find visual elements or artwork related to 'Raw Shark Texts'?

Many editions of the book include visual typography and artwork, and additional content can be found on Steven Hall's official website and related fan communities.

Has 'Raw Shark Texts' influenced any other works or media?

Yes, its innovative blend of text and visuals has inspired other writers and artists, and it has been referenced in discussions about experimental literature and visual storytelling.

Additional Resources

Raw Shark Texts Steven Hall is a captivating novel that pushes the boundaries of traditional storytelling, blending elements of psychological thriller, philosophical inquiry, and surreal fiction into a compelling narrative. From its intriguing title to its layered themes, the book invites readers into a labyrinthine world where memory, identity, and reality collide in unexpected ways. Steven Hall's inventive approach to narrative structure and his exploration of abstract concepts make Raw Shark Texts a standout work that challenges and delights in equal measure.

An Overview of the Novel

Raw Shark Texts was published in 2007 and quickly garnered attention for its originality and depth. The story revolves around a man named Eric Sanderson, who wakes up with no memory of his past except a mysterious note. As he attempts to piece together his identity, he encounters a series of strange phenomena, including a conceptual predator known as the "Ludovician" — a metaphorical and literal shark that exists within the realm of ideas and consciousness. Hall crafts a narrative that is both a psychological mystery and a philosophical exploration, questioning what it means to remember and to be oneself.

Plot and Narrative Structure

Complex yet Engaging Plot

The plot of *Raw Shark Texts* is intricate, featuring a protagonist who is simultaneously trying to recover his lost memories and understand the strange forces that seem to threaten his existence. The novel's structure is non-linear, often shifting between different timelines, perspectives, and abstract concepts. This approach demands attentive reading but rewards readers with a layered understanding of the story.

Eric's journey begins with amnesia, but as he delves deeper, he uncovers a web of psychological and metaphysical mysteries. Hall incorporates elements such as mind games, conceptual entities, and even the nature of language itself, creating a multi-dimensional narrative that defies traditional storytelling conventions.

Use of Surreal and Philosophical Elements

One of the novel's defining features is its surreal quality. Hall blurs the lines between reality and imagination, often presenting scenes that are dreamlike or allegorical. Philosophical questions about memory, perception, and the self are woven throughout the narrative, prompting readers to reflect on their own understanding of consciousness.

Themes and Symbolism

Memory and Identity

At its core, *Raw Shark Texts* is an exploration of memory's role in defining identity. Eric's amnesia symbolizes the fragility and fluidity of selfhood, suggesting that our sense of who we are is deeply tied to our memories — which can be manipulated, lost, or reconstructed.

Hall posits that memory is a construct, susceptible to external influences and internal distortions. The novel questions whether a person remains the same without their memories or if identity is an ongoing process.

The Concept of the "Ludovician"

The titular "raw shark" is a metaphorical predator that exists within the mind, representing destructive thoughts, fears, or ideas that threaten to consume the protagonist. The Ludovician embodies chaos and danger lurking in the subconscious, emphasizing the power of ideas and perceptions.

This concept extends into the realm of language and information, highlighting how thoughts can be as tangible and threatening as physical predators. The novel suggests that understanding and confronting these internal sharks is essential for self-awareness and growth.

Language and Communication

Hall's novel also delves into the nature of language, examining how words shape reality and influence perception. The narrative itself plays with textual form, featuring visual elements, unconventional formatting, and fragmented sentences that mimic the disorienting experience of memory loss and mental chaos.

This focus on language underscores the idea that communication is not just a tool but a force that can construct or deconstruct reality.

Writing Style and Literary Devices

Innovative Narrative Techniques

Steven Hall employs a variety of literary devices to create an immersive reading experience:

- Non-linear storytelling: The narrative jumps across timelines, echoing the fragmented nature of memory.
- Visual elements: The book incorporates typographical experiments, diagrams, and visual cues that enhance thematic depth.
- Metafictional aspects: The story often comments on itself, blurring the boundary between fiction and reality.

Language and Tone

Hall's prose is sharp, inventive, and at times poetic. The tone oscillates between suspenseful, introspective, and humorous, maintaining a balance that keeps readers engaged. The use of vivid imagery and metaphor enriches the narrative, making abstract ideas more tangible.

Characters and Character Development

Eric Sanderson

The protagonist's journey from confusion to clarity is central to the novel. His character is portrayed with depth and vulnerability, reflecting the universal human struggle to understand oneself amidst chaos. As the story progresses, Eric evolves from a passive victim of circumstances to an active seeker of truth.

Supporting Characters

While Eric is the focal point, other characters serve as catalysts or mirrors for his internal state:

- The Woman in the Photos: Represents hope and connection, adding emotional layers.
- The Mind-Reading Detective: Embodies authority and the search for truth.
- The Conceptual Sharks: Manifestations of internal fears and doubts.

Their interactions deepen the narrative, highlighting themes of trust, perception, and the fluidity of reality.

Strengths of Raw Shark Texts

- Innovative Use of Language and Form: The visual and textual experimentation makes the reading experience unique.
- Thought-Provoking Themes: Explores complex ideas about memory, identity, and consciousness.
- Engaging and Mysterious Plot: Keeps readers invested through its twists and layered storytelling.

- Philosophical Depth: Invites reflection on fundamental questions about existence and perception.
- Emotional Resonance: Despite its abstract nature, the novel maintains emotional stakes through Eric's personal journey.

Weaknesses and Challenges

- Non-linear Structure: May be confusing or frustrating for readers preferring straightforward narratives.
- Abstract Content: Some readers might find the metaphysical and philosophical aspects overly dense or esoteric.
- Pace Variability: Certain sections can feel slow or introspective, potentially disrupting the overall momentum.
- Accessibility: The experimental format and thematic complexity might limit its appeal to casual readers.

Target Audience and Reception

Raw Shark Texts is best suited for readers who enjoy literary fiction that challenges conventions, fans of psychological thrillers with philosophical undertones, and those interested in experimental narrative forms. Its reception has been largely positive among critics and readers alike, praising its originality, intellectual rigor, and emotional depth.

Conclusion

Raw Shark Texts by Steven Hall stands out as a daring and inventive work that transcends typical genre boundaries. It combines a gripping mystery with profound philosophical questions, all wrapped in a visually engaging and stylistically experimental package. While its complexity may pose a challenge, it ultimately rewards readers with a rich tapestry of ideas and a deeply personal narrative about memory, identity, and the nature of reality. For those willing to navigate its labyrinth, the novel offers a transformative reading experience that lingers long after the last page.

Raw Shark Texts Steven Hall

raw shark texts steven hall: The Raw Shark Texts. Steven Hall Steven Hall, 2007 Eric Sanderson wakes up in a house one day with no idea who or where he is. Instructed by a mysterious note to visit a Dr. Randle, Eric learns that the agony of losing the love of his life in a scuba-diving accident three years before has destroyed his memory. As Eric begins to examine letters and papers left in the house by 'the first Eric Sanderson,' a staggeringly different explanation for what is happening to Eric emerges, and he embarks on a quest to recover the truth and escape the remorseless predatory forces that threatens to devour him.

raw shark texts steven hall: The Raw Shark Texts (Amazon, Signed Steven Hall, 2007-03-01

raw shark texts steven hall: Raw shark texts Steven Hall, 2008

raw shark texts steven hall: How We Think N. Katherine Hayles, 2024-05-31 How do we think? N. Katherine Hayles poses this question at the beginning of this bracing exploration of the idea that we think through, with, and alongside media. As the age of print passes and new technologies appear every day, this proposition has become far more complicated, particularly for the traditionally print-based disciplines in the humanities and qualitative social sciences. With a rift growing between digital scholarship and its print-based counterpart, Hayles argues for contemporary technogenesis—the belief that humans and technics are coevolving—and advocates for what she calls comparative media studies, a new approach to locating digital work within print traditions and vice versa. Hayles examines the evolution of the field from the traditional humanities and how the digital humanities are changing academic scholarship, research, teaching, and publication. She goes on to depict the neurological consequences of working in digital media, where skimming and scanning, or hyper reading, and analysis through machine algorithms are forms of reading as valid as close reading once was. Hayles contends that we must recognize all three types of reading and understand the limitations and possibilities of each. In addition to illustrating what a comparative media perspective entails, Hayles explores the technogenesis spiral in its full complexity. She considers the effects of early databases such as telegraph code books and confronts our changing perceptions of time and space in the digital age, illustrating this through three innovative digital productions—Steve Tomasula's electronic novel, *TOC*; Steven Hall's *The Raw Shark Texts*; and Mark Z. Danielewski's *Only Revolutions*. Deepening our understanding of the extraordinary transformative powers digital technologies have placed in the hands of humanists, *How We Think* presents a cogent rationale for tackling the challenges facing the humanities today.

raw shark texts steven hall: *Maxwell's Demon* Steven Hall, 2021-04-06 The son of a famous writer is caught in a cat-and-mouse game with his late father's protégé in this "heady postmodern thriller" (*Publishers Weekly*). Thomas Quinn is having a hard time. A failed novelist, he's stuck writing short stories and audio scripts for other people's characters. His wife, Imogen, is working on a remote island halfway around the world, and talking to her over the webcam isn't the same. The bills are piling up, the dirty dishes are stacking in the sink, and the whole world seems to be hurtling towards entropic collapse. Then he gets a voicemail from his father, who has been dead for seven years. Thomas's relationship with Stanley Quinn—a world-famous writer and erstwhile absent father—was always shaky, not least because Stanley always seemed to prefer his enigmatic assistant and protégé Andrew Black to his own son. Yet after Black published his first book, *Cupid's Engine*, which went on to sell over a million copies, he disappeared completely. Now strange things are happening to Thomas, and he can't help but wonder if Black is tugging at the seams of his world behind the scenes. Absurdly brilliant, wildly entertaining, and utterly mind-bending, *Maxwell's Demon* triumphantly excavates the ways we construct meaning in a world where chaotic collapse looms closer every day. Praise for *Maxwell's Demon* Named a Most Anticipated Book by the *Guardian* "A wonderfully imaginative, splendidly baroque novel that is a combination of the baffling, teasing, and tantalizing. Part fantasy, part mystery, it is altogether delightful and filled with

surprises—in a word, exceptional. No, make that two words; the second is fantastic.” —Booklist (starred review) “[A] phantasmagoric novel with shades of Stephen King’s *The Dark Half*. . . . There’s really nothing like this book—long contemplations of philosophy, personality, religion, and history are all woven into something of a mystery in which no one is truly reliable. With influences that recall *Fight Club* and *Motherless Brooklyn*, Hall manages to put a whole world on the page that shifts and changes as weirdly and wildly as the ones in the novel’s fictional books. The modern novel’s version of a Möbius strip, written with verve and a vast appreciation for the power of language.” —Kirkus Reviews “A postmodern literary thriller about a difficult second novel. . . . Anyone who has a taste for postmodern hijinks—fans of Thomas Pynchon or Mark Z. Danielewski’s *House of Leaves*—will be drawn to the menace and profusion, the game-like brilliance and black hilarity of Maxwell’s *Demon*.” —Australian

raw shark texts steven hall: *The Avant-Postman* David Vichnar, 2023-11-01 The Avant-Postman explores a broad range of innovative postwar writing in France, Britain, and the United States. Taking James Joyce’s revolution of the word in *Ulysses* and *Finnegans Wake* as a joint starting point, David Vichnar draws genealogical lines through the work of more than fifty writers up to the present, including Alain Robbe-Grillet, B. S. Johnson, William Burroughs, Christine Brooke-Rose, Georges Perec, Kathy Acker, Iain Sinclair, Hélène Cixous, Alan Moore, David Foster Wallace, and many others. Centering the exploration around five writing strategies employed by Joyce—narrative parallax, stylistic metempsychosis, concrete writing, forgery, and neologising the logos—the book reveals the striking continuities and developments from Joyce’s day to our own.

raw shark texts steven hall: *The Poetics of Genre in the Contemporary Novel* Tim Lanzendörfer, 2015-11-19 The Poetics of Genre in the Contemporary Novel investigates the role of genre in the contemporary novel: taking its departure from the observation that numerous contemporary novelists make use of popular genre influences in what are still widely considered to be literary novels, it sketches the uses, the work, and the value of genre. It suggests the value of a critical look at texts’ genre use for an analysis of the contemporary moment. From this, it develops a broader perspective, suggesting the value of genre criticism and taking into view traditional genres such as the bildungsroman and the metafictional novel as well as the kinds of amalgamated forms which have recently come to prominence. In essays discussing a wide range of authors from Steven Hall to Bret Easton Ellis to Colson Whitehead, the contributors to the volume develop their own readings of genre’s work and valence in the contemporary novel.

raw shark texts steven hall: *Exploring Text, Media, and Memory* Patrizia Lombardo, Lars SAetre, Lars S'tre, Sara Tanderup Linkis, 2018-12-31 Exploring Text, Media and Memory investigates the link between memory and media by asking a series of questions pertinent to our time: How do individual and collective memories blend? How do traumatic experiences from past events and catastrophic projections of the future reveal the human condition in the epoch of frenetic technological reproduction of works of art? How is the human body tied to narrations - and why? A group of international scholars tackle questions like these across art forms, media, and cultural history. In nineteen essays they argue that modern and contemporary literary texts and visual arts show how photography, film, tape recording, television, and internet are not just means of storing memory and information, but objects that we interact with every day - challenging static visions of places and the linear notions of past, present and future.

raw shark texts steven hall: **The Futures of the Present: New Directions in (American) Literature** Danuta Fjellestad, David Watson, 2018-04-19 It has become a critical commonplace that postmodernism no longer serves as an adequate designation for contemporary literature. But what comes after postmodernism? What are the tendencies and directions within contemporary American literature that promise to shape its future? The contributions to this book are written in the shadows of ‘new media’, a turn towards the nonhuman in critical thinking, and a surge in environmental and apocalyptic thought. Engaging with such contemporary debates, the authors map the rapidly changing ecosystem of contemporary literary genres and forms and attend to transformations in the production, reception, and circulation of books. This book takes for granted that American literature

does have a future, although whatever this future holds, it is unlikely to be what we expect. At this historical juncture, the American novel seems to carve its future through an engagement with issues at the forefront of our present, thereby ensuring its own ongoing contemporaneity. This book was originally published as a special issue of *Studia Neophilologica*.

raw shark texts steven hall: Granta 123 John Freeman, 2013-04-16 Barker, Barnes, Hollinghurst, Ishiguro, Mitchell, Rushdie, Smith, Tremain, Winterson . . . Long before they were household names, they were Granta Best of Young British Novelists. With each Young Novelist list - in 1983, 1993, and 2003 - came new ways of witnessing the world, introductions to unforgettable characters and mysterious and addictive voices. In 2013, thirty years after the first collection, the magazine asked once again: which writers are setting the bar for a new decade in British literature?

raw shark texts steven hall: Peirce on Perception and Reasoning Kathleen A. Hull, Richard Kenneth Atkins, 2017-03-27 In this book, scholars examine the nature and significance of Peirce's work on perception, iconicity, and diagrammatic thinking. Abjuring any strict dichotomy between presentational and representational mental activity, Peirce's theories transform the Aristotelian, Humean, and Kantian paradigms that continue to hold sway today and forge a new path for understanding the centrality of visual thinking in science, education, art, and communication. This book is a key resource for scholars interested in Peirce's philosophy and its relation to contemporary issues in mathematics, philosophy of mind, philosophy of perception, semiotics, logic, visual thinking, and cognitive science.

raw shark texts steven hall: Memory in the Twenty-First Century Sebastian Groes, 2016-03-29 This book maps and analyses the changing state of memory at the start of the twenty-first century in essays written by scientists, scholars and writers. It recontextualises memory by investigating the impact of new conditions such as the digital revolution, climate change and an ageing population on our world.

raw shark texts steven hall: Edinburgh Companion to the Critical Medical Humanities Whitehead Anne Whitehead, 2016-06-14 Original critical engagements at the intersection of the biomedical sciences, arts, humanities and social sciences In this landmark Companion, expert contributors from around the world map out the field of the critical medical humanities. This is the first volume to comprehensively introduce the ways in which interdisciplinary thinking across the humanities and social sciences might contribute to, critique and develop medical understanding of the human individually and collectively. The thirty-six newly commissioned chapters range widely within and across disciplinary fields, always alert to the intersections between medicine, as broadly defined, and critical thinking. Each chapter offers suggestions for further reading on the issues raised, and each section concludes with an Afterword, written by a leading critic, outlining future possibilities for cutting-edge work in this area. Key Features Offers an introduction to the second wave of the field of the medical humanities Positions the humanities not as additive to medicine but as making a decisive intervention into how health, medicine and clinical care might think about individual, subjective and embodied experience Exemplifies the commitment of the critical medical humanities to genuinely interdisciplinary thinking by stimulating multi-disciplinary dialogue around key areas of debate within the field Presents thirty-six original chapters from leading and emergent scholars in the field, who are defining its new critical edge

raw shark texts steven hall: Memory, Intermediality, and Literature Sara Tanderup Linkis, 2019-04-16 If readers of Sara Tanderup Linkis' *Something to hold on to ...* open the book in the expectation of entering a niche of literature and literary studies, they will leave it after having encountered a new highway in literature. Here, the traditional theme of memory and the most recent use of digital media merge into a new understanding of the role of the book in the contemporary media landscape and of vicissitudes of memorial processes literature, which also offers a broader perspective on literature in human history. Spurred by Sara Tanderup Linkis' sharp eye the readings of texts are lucid, engaging and offers so many ideas that teachers will renew their curricula, and readers will open the internet for more or rush to the library. — Svend Erik Larsen, professor emeritus *Memory, Intermediality, and Literature* investigates how selected literary works use

intermedial strategies to represent and perform cultural memory. Drawing on the theoretical perspectives of cultural memory studies, this engaging, reader-friendly monograph examines new materialism and intermediality studies, analyzing works by Alexander Kluge, W.G. Sebald, Jonathan Safran Foer, Anne Carson, Mette Hegnhøj, William Joyce, J.J. Abrams and Doug Dorst. The works emerge out of different traditions and genres, ranging from neo-avant-garde montages through photo-novels and book objects to apps and children's stories. In this new monograph, Sara Tanderup Linkis presents an interdisciplinary and comparative approach, reading the works together, across genres and decades, and combining the perspectives of memory studies and materialist and media-oriented analysis. This approach makes it possible to argue that the works not only use intermedial strategies to represent memory, but also to remember literature, reflecting on the changing status and function of literature as a mediator of cultural memory in the age of new media. Thus, the works may be read as reactions to modern media culture, suggesting the ways in which literature and memory are affected by new media and technologies – photography and television as well as iPads and social media.

raw shark texts steven hall: Contemporary Archival Fiction Elin Ivansson, 2025-09-30 This book presents a synthesised framework for analysing archival poetics in multimodal literature, examining case studies from twenty-first-century American fiction towards elucidating the archival turn in contemporary literature more broadly. Ivansson turns her focus on multimodal archival fiction, here understood as works which engage with archival practices of collecting and organising both verbal text and visual inclusions of fictional and factual archival material, such as photographs, sketches, notes, and newspaper clippings. The volume brings together work from multimodality, cognitive stylistics, and narratology with archival studies to demonstrate how contemporary archival fiction engages with archival themes through multimodal design. Case studies include works from Barbara Hodgson, Leanne Shapton, Valeria Luiselli, and Jacob Garbe and Aaron A. Reed. The selected examples allow for a detailed exploration of how to analyse the multimodal composition and reader experience of archival poetics. Furthermore, these case studies also elucidate how such a framework can be applied more broadly to the analysis of fictional works thematically and structurally concerned with the archive, or those that grapple with such areas of interest in contemporary research as materiality, bookishness, and ontological ambiguity. This volume will appeal to students and scholars in multimodality, stylistics, American literature, and literary studies.

raw shark texts steven hall: **Big Digital Humanities** Patrik Svensson, 2016-07-28 Big Digital Humanities has its origins in a series of seminal articles Patrik Svensson published in the Digital Humanities Quarterly between 2009 and 2012. As these articles were coming out, enthusiasm around Digital Humanities was acquiring a great deal of momentum and significant disagreement about what did or didn't "count" as Digital Humanities work. Svensson's articles provided a widely sought after omnibus of Digital Humanities history, practice, and theory. They were informative and knowledgeable and tended to foreground reportage and explanation rather than utopianism or territorial contentiousness. In revising his original work for book publication, Svensson has responded to both subsequent feedback and new developments. Svensson's own unique perspective and special stake in the Digital Humanities conversation comes from his role as director of the HUMlab at Umeå University. HUMlab is a unique collaborative space and Digital Humanities center, which officially opened its doors in 2000. According to its own official description, the HUMlab is an open, creative studio environment where "students, researchers, artists, entrepreneurs and international guests come together to engage in dialogue, experiment with technology, take on challenges and move scholarship forward." It is this last element "moving scholarship forward" that Svensson argues is the real opportunity in what he terms the "big digital humanities," or digital humanities as practiced in collaborative spaces like the HUMlab, and he is uniquely positioned to take an account of this evolving dimension of Digital Humanities practice.

raw shark texts steven hall: **Visual Devices in Contemporary Prose Fiction** Simon Barton, 2016-01-26 This book acknowledges that the reader of a novel looks at and sees the page before they begin to read any text placed upon it. Thus, any disruptions to how a traditional page 'should

look' can have a large impact on the reading process. The book critically engages with the visual appearance of graphically innovative contemporary prose fiction.

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