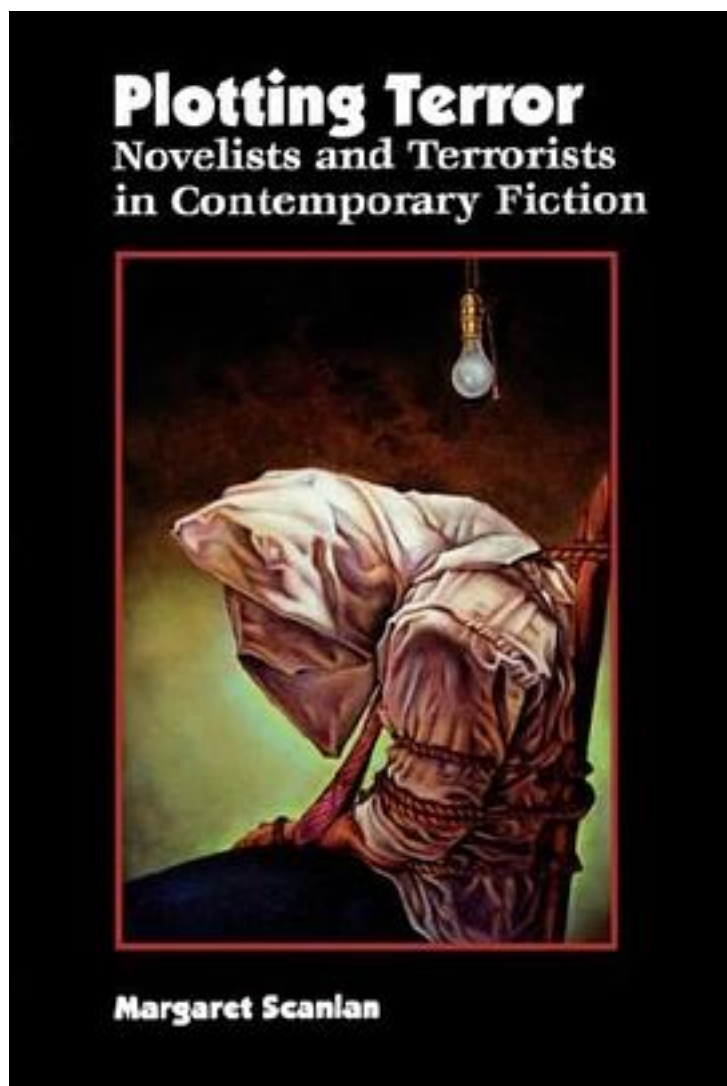


Plotting Terror



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Is literature dangerous? In the romantic view, writers were rebels--Shelley's "unacknowledged legislators of mankind"--poised to change the world. In relation to twentieth-century literature, however, such a view becomes suspect. By looking at a range of novels about terrorism, *Plotting Terror* raises the possibility that the writer's relationship to actual politics may be considerably reduced in the age of television and the Internet. Margaret Scanlan traces the figure of the writer as rival or double of the terrorist from its origins in the romantic conviction of the writer's originality and power through a century of political, social, and technological developments that undermine that belief. She argues that serious writers like Friedrich Schlegel, Doris Lessing, and Don DeLillo imagine a contemporary writer's encounter with terrorists as a test of the old alliance between writer and revolutionary. After considering the possibility that televised terrorism is replacing the novel, or that writing, as contemporary theory would have it, is itself a form of violence, Scanlan asks whether the revolutionary impulse itself is dying--in politics as much as in literature. Her analyses take the reader on a fascinating exploration of the relationship between actual bombs and stories about bombings, from the modern world to its electronic representation, and from the exercise of political power to the fiction writer's power in the world.

作者介绍:

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标签

西方哲学与文论

文学种种

评论

这是一本出版于9/11之前几个月的文学批评专著，主要研究了德里罗、莱辛、库切等人的小说和恐怖分子的关系。自从浪漫主义文学开始，文学奖和恐怖分子的界限就是模糊的。小说家和恐怖分子一样依靠plot行事，目的都是为了transgress the given order。小说最后一章名字叫“恐怖主义死亡了吗”，真乃有先见之明的发问。

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书评

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