

# The Virgin Suicides Deaths

## SparkNotes

*The Virgin Suicides (SparkNotes Literature Guide)* SparkNotes, 2014-08-12 The Virgin Suicides (SparkNotes Literature Guide) by Jeffrey Eugenides Making the reading experience fun! Created by Harvard students for students everywhere, SparkNotes is a new breed of study guide: smarter, better, faster. Geared to what today's students need to know, SparkNotes provides: \*Chapter-by-chapter analysis \*Explanations of key themes, motifs, and symbols \*A review quiz and essay topics Lively and accessible, these guides are perfect for late-night studying and writing papers

**The Virgin Suicides** Justin Wyatt, 2018-06-27 Based on the best-selling novel by Jeffrey Eugenides, *The Virgin Suicides* is director Sofia Coppola's evocative debut feature of young love, sex, loss and family pressures in mid-1970s America. Acclaimed by both critics and audiences on release, the film is now viewed as a remarkable and bold feature by a significant female director addressing many issues related to youth, female sexuality and family. This book helps readers understand the film's significance and the stylistic and storytelling choices made by director Coppola. The analysis of the film occurs around three interlocking arguments: the unusual structuring absence in the film, the intricate manner through which music is used in the drama, communication and character creation, and the film's careful and specific referencing of advertising in the 1970s (the decade of the film's narrative). The film's enigmatic structure and unique storytelling devices and their relationship to female adolescence, sexuality and ideology are also considered in depth. Without solving the mysteries of the film, the book is designed to uncover the reasons why the film continues to fascinate viewers so many years after its release.

Death in American Texts and Performances Mark Pizzato, 2016-05-13 How do twentieth and twenty-first century artists bring forth the powerful reality of death when it exists in memory and lived experience as something that happens only to others? *Death in American Texts and Performances* takes up this question to explore the modern and postmodern aesthetics of death. Working between and across genres, the contributors examine literary texts and performance media, including Robert Lowell's *For the Union Dead*, Luis Valdez' *Dark Root of a Scream*, Amiri Baraka's *Dutchman*, Thornton Wilder's *Our Town*, John Edgar Wideman's *The Cattle Killing*, Toni Morrison's *Sula* and *Song of Solomon*, Don DeLillo's *White Noise* and *Falling Man*, and HBO's *Six Feet Under*. As the contributors struggle to convey the artist's crisis of representation, they often locate the dilemma in the gap between artifice and nature, where loss is performed and where re-membering is sometimes literally reenacted through the bodily gesture. While artists confront the impossibility of total recovery or transformation, so

must the contributors explore the gulf between real corpses and their literary or performative reconstructions. Ultimately, the volume shows both artist and critic grappling with the dilemma of showing how the aesthetics of death as absence is made meaningful in and by language.

Death and the Moving Image Michele Aaron, 2015-02-13 Exploring gender, race, nation and narration, this groundbreaking study isolates how mainstream cinema works to bestow value upon certain lives and specific socio-cultural identities in a hierarchical and partisan way. Dedicated to the popular, to the pol

*Poisonous Tales* Hilary Hamnett, 2023-05-17 Dangerous, dark and difficult to detect, poisons have been a common character in literature from ancient times to the modern day. Their ability to perform deadly deeds at a distance is a common device for creating dramatic tension and playing on our real life fears. But what is fact and what is pure fiction? From Shakespeare and Dickens to Hugo and Poe, the macabre world of literary poisonings is as large as it is fascinating. Utilising real forensic science *Poisonous Tales* explores the real science inspiring the toxins and tinctures in our favourite works. Could a poison really mimic death in *Romeo and Juliet*? What is the cause of the mad Hatter's malady in *Alice in Wonderland*? And could a stone from the stomach of a goat really have been used as an antidote in *Harry Potter and the Half-Blood Prince*? Through these and many more 'cases' we discover the captivating truth in the texts and how real-life tragedies can replicate themselves in fiction.

*From Modernist Entombment to Postmodernist Exhumation* Lisa K. Perdigao, 2016-04-22 How fictional representations of dead bodies develop over the twentieth century is the central concern of Lisa K. Perdigao's study of American writers. Arguing that the crisis of bodily representation can be traced in the move from modernist entombment to postmodernist exhumation, Perdigao considers how works by writers from F. Scott Fitzgerald, William Faulkner, Willa Cather, and Richard Wright to Jody Shields, Toni Morrison, Octavia Butler, and Jeffrey Eugenides reflect changing attitudes about dying, death, and mourning. For example, while modernist writers direct their plots toward a transformation of the dead body by way of metaphor, postmodernist writers exhume the transformed body, reasserting its materiality. Rather than viewing these tropes in oppositional terms, Perdigao examines the implications for narrative of the authors' apparently contradictory attempts to recover meaning at the site of loss. She argues that entombment and exhumation are complementary drives that speak to the tension between the desire to bury the dead and the need to remember, indicating shifts in critical discussions about the body and about the function of aesthetics in relation to materialized violence and loss.

**Sex, Drugs, and Death** Tammy L. Anderson, 2010-12-15 First Published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

*Coming of Age in Contemporary American Fiction* Kenneth Millard, 2007-04-18 This book explores the ways in which a range of recent American novelists have handled the genre of the 'coming-of-age' novel, or the Bildungsroman. Novels of this

genre characteristically dramatise the vicissitudes of growing up and the trials and tribulations of young adulthood, often presented through depictions of immediate family relationships and other social structures. This book considers a variety of different American cultures (in terms of race, class and gender) and a range of contemporary coming-of-age novels, so that aesthetic judgements about the fiction might be made in the context of the social history that fiction represents. A series of questions are asked: \* Does the coming-of-age moment in these novels coincide with an interpretation of the 'fall' of America? \* What kind of national commentary does it therefore facilitate? \* Is the Bildungsroman a quintessentially American genre? \* What can it usefully tell us about contemporary American culture? Although the focus is on the conte

Screen Writings Bert Cardullo, 2010-03-01 'Screen Writings: Genres, Classics, and Aesthetics' offers close readings of genre films and acknowledged film classics in an attempt to explore both the aesthetics of genre and the definition of 'classic' - as well as the changing perception of so-called classic movies over time. Implicitly theoretical as much as it is unashamedly practical, this book is a model not only of film analysis, but also of the enlightened deployment of cultural studies in the service of cinema study.

**Roger Ebert's Movie Yearbook 2003** Roger Ebert, 2002-12-02 Every single new Ebert review.

**Rock Music in American Fiction Writing, 1966-2011** Martin Moling, 2021-09-20 Can rock music help us understand literature? Rock Music in American Fiction Writing, 1966-2011 argues that a close analysis of the rock music incorporated into a literary text—an investigation of the lyrics, a musicological exploration of the sounds and rhythms, a cultural-historical inquiry into the production and reception of a song—may yield exciting new insight into and expand our understanding of American literary production from the mid-20th century onwards. Reading major works by Joyce Carol Oates, Alice Walker, Don DeLillo, Jeffrey Eugenides, Sherman Alexie and Jennifer Egan from such a rock-musicological vantage point, Rock Music in American Fiction Writing adds a new dimension to recent work in American literary criticism by seeking to establish rock music as an analytical tool for literary investigation. The book concentrates on the way these literary artists have struggled to come to terms with the dichotomies inherent in rock music—its liberating and revolutionary impulses as well as its adherence to the bleakest laws of consumer capitalism—in their work. By combining a musicological with a literary analysis, Rock Music in American Fiction Writing highlights the crucial and complex role rock music has played in shaping the artistic outlook and cultural sensibilities of literary artists since the 1960s in America and beyond.

**The Bloomsbury Handbook to Sofia Coppola** Suzanne Ferriss, 2023-01-12 The Bloomsbury Handbook to Sofia Coppola offers the first comprehensive overview of the director's impressive oeuvre. It includes individual chapters on her films, including *The Virgin Suicides* (1999), *Lost in Translation* (2003), *Marie Antoinette* (2006), *Somewhere* (2010), *The Bling Ring* (2013), *The Beguiled* (2017), and *On the Rocks* (2020). While focused on her films, contributors also consider Coppola's shorter works for television, commercials and music videos, as well as explorations of the distinct elements of her

signature style: cinematography, production/costume design, music, and editing. Additional chapters provide insights into the influences on her work, its popular and scholarly reception, and interpretations of key themes and issues. The international team of contributors includes leading scholars of film, music, fashion, celebrity and gender studies, visual and material culture, reception studies, as well as industry professionals. Their interdisciplinary insights capture the complexities of Coppola's work and its cultural significance.

Tragic Novels, René Girard and the American Dream Carly Osborn, 2020-05-14 This book draws on the philosopher René Girard to argue that three twentieth-century American novels (Jeffrey Eugenides's *The Virgin Suicides*, Rick Moody's *The Ice Storm*, and Richard Yates's *Revolutionary Road*) are tragedies. Until now, Girardian literary analysis has generally focused on representations of human desire in texts, and neglected both other emotions and the place of tragedy. Carly Osborn addresses these omissions by using Girardian theory to present evidence that novels can indeed be tragedies. The book advances the scholarship of tragedy that has run from Aristotle to Nietzsche to Terry Eagleton, proposing a new way to read modern novels through ancient traditions. In addition, this is the first work to examine the place of women as victims, or in Girardian terms, 'scapegoats', in twentieth century fiction, specifically by considering the representation of women's bodies and ambivalence about their identities. In deploying a rich and vivid array of tragic tropes, *The Virgin Suicides*, *The Ice Storm*, and *Revolutionary Road* participate in a deep-rooted American tragic tradition. *Tragic Novels, the American Dream* and René Girard will be of interest to those working at the intersection of philosophy and literature, as well as Girard specialists.

**Illness and Image** Sander L. Gilman, 2018-01-16 The humanities in higher education are too often labeled as impractical and are not usually valued in today's marketplace. Yet in professional fields, such as the health sciences, interest in what the humanities can offer has increased. Advocates claim the humanities offer health care professionals greater insight into how to work with those who need their help. *Illness and Image* introduces undergraduates and professionals to the medical humanities, using a series of case studies, beginning with debates about male circumcision from the ancient world to the present, to the meanings of authenticity in the face transplantation arena. The case studies address the interpretation of mental illness as a disability and the new category of mental illness, self-harm. Sander L. Gilman shows how medicine projects such categories' existence into the historical past to show that they are not bound in time and space and, therefore, are real. *Illness and Image* provides students and researchers with models and possible questions regarding categories often assumed to be either trans-historical or objective, making it useful as a textbook.

Suicide Movies Steven Stack, Barbara Bowman, 2011-01-01 How is suicide portrayed in the cinema and what does it mean for suicide prevention? The first-ever comprehensive study of film suicide analyzes more than 1,500 film suicides. The portrayal of suicide in cinema can impact public understanding and effective prevention of suicide. This book presents the

first-ever comprehensive analysis of how suicide has been portrayed in films over 110 years, based on a thorough evaluation of more than 1,500 film suicides – 1,377 in American films, 135 in British films. One striking finding is that while the research literature generally attributes suicide to individual psychiatric or mental health issues, cinema and film solidly endorse more social causes. In a compelling blend of social science and humanities approaches, the authors use quantitative methods, as well as the voices of scriptwriters, directors, actors, and actresses, dozens of illustrative frame-grabs, and numerous case examples to answer core questions such as: Are we guilty of over-neglecting social factors in suicide prevention and research? Do cinematic portrayals distort or accurately reflect the nature of suicide in the real world? Has film presentation of suicide changed over 110 years? What are the literary roots of cinema portrayals? This unique book makes fascinating reading for all concerned with suicide prevention, as well as areas such as sociology, film and media studies, and mass communication.

*Sofia Coppola* Anna Backman Rogers, 2018-11-29 A feminist study of the mood, texture, tone, and multifaceted meaning of director Sofia Coppola's aesthetic through her most influential and well-known films. A Choice Outstanding Academic Title 2019 "With this book Rogers has produced a sophisticated and impassioned analysis of Coppola's work... Rogers's main argument – that Coppola manipulates pleasurable images to unsettle rather than mollify us – is utterly convincing. If nothing else, this certainly hits home in relation to my own enchantment with Coppola's work."—Bright Lights Film Journal All too often, the movies of Sofia Coppola have been dismissed as "all style, no substance." But such an easy caricature, as this engaging and accessible survey of Coppola's oeuvre demonstrates, fundamentally misconstrues what are rich, ambiguous, meaningful films. Drawing on insights from feminist philosophy and psychology, the author here takes an original approach to Coppola, exploring vital themes from the subversion of patriarchy in *The Virgin Suicides* to the "female gothic" in *The Beguiled*. As Rogers shows, far from endorsing a facile and depoliticized postfeminism, Coppola's films instead deploy beguilement, mood, and pleasure in the service of a robustly feminist philosophy. From the Introduction: Sofia Coppola possesses a highly sophisticated and intricate knowledge of how images come to work on us; that is, she understands precisely how to construct an image – what to add in and what to remove – in order to achieve specific moods, tones and cinematic affects. She knows that similar kinds of images can have vastly different effects on the viewer depending on their context.... This monograph is an extended study of Coppola's outstanding ability to think through and in images.

*Stranded at the Drive-In* Garry Mulholland, 2011-11-24 Acclaimed writer of *This is Uncool* and *Popcorn* turns his attention to the (first ever) look at the teen movie. Everyone undergoes some kind of teenage trauma, and a fundamental way of coping, or rite of passage, is the teen movie. Yet until now there has been no book that explores this successful movie sub-genre with any depth. Step forward Garry Mulholland, who, taking his cue from his previous, hugely acclaimed pop culture list books (*This is Uncool* and *Fear of Music*), seeks to create a pantheon of the very finest teen movies, or in Garry Mulholland's words:

'I'll be doing what film critics have been loathe to do since the 1950s, and taking the entire subculture of teen movies seriously, making a constant and compelling argument that Grease and A Nightmare on Elm Street tell us a great deal more about modern life and human nature than Citizen Kane and The Godfather.' From Kes to Fame, Badlands to the Breakfast Club, and National Lampoon's Animal House to Twilight, Garry Mulholland re-evaluates a much maligned genre, and brings it all back again: the good, the bad and the traumatic.

*Lost in Translation* Geoff King, 2010-03-31 Elusive, subtle and atmospheric, *Lost in Translation* was one of the indie hits of 2004, earning widespread critical praise, awards and success at the box office. But what was the basis of its appeal and how exactly is the film marked as a distinctly independent work? This book, by a leading authority on contemporary American indie cinema, provides an in-depth analysis of the balance of more and less mainstream qualities offered by the film at all levels, from industrial factors such as funding, marketing and release strategy to formal qualities such as its low-key narrative structure and the impressionistic use of imagery and music. Other issues examined in detail include the role of stardom, particularly the role of Bill Murray, the distinctive 'auteur' contribution made by writer-director Sofia Coppola and the film's ambiguous relationship with the romantic comedy genre. Textual and industrial analysis is also supplemented by consideration of online responses to the film that offer insights into the various ways in which it was either appreciated or rejected by viewers. Key Features\* A unique attempt to pin down the precise nature of the film and its appeal to viewers\* A major contribution to our understanding of the contemporary American indie film landscape\* Written by a leading authority on American indie film

**A Critical Companion to Sofia Coppola** Naaman Wood, Christopher Booth, 2022-08-31 The films of Sofia Coppola have moved and entranced audiences with her minimalist style, moody soundscapes, and commitment to centering the lives and experiences of women and girls. *A Critical Companion to Sofia Coppola* explores the implications of her stories, images, and convictions in a comprehensive study of all eight of her major works. Drawing from a wide range of disciplines, each chapter offers a fresh, interdisciplinary reading of one of Coppola's films and her treatment of core themes like masculinity, sexual politics, bodies, and love. Rigorously researched and unique, the arguments presented within this volume shed new light on one of the most important women filmmakers in film history.

*A Full Inquiry Into the Subject of Suicide* Charles Moore, 1790

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