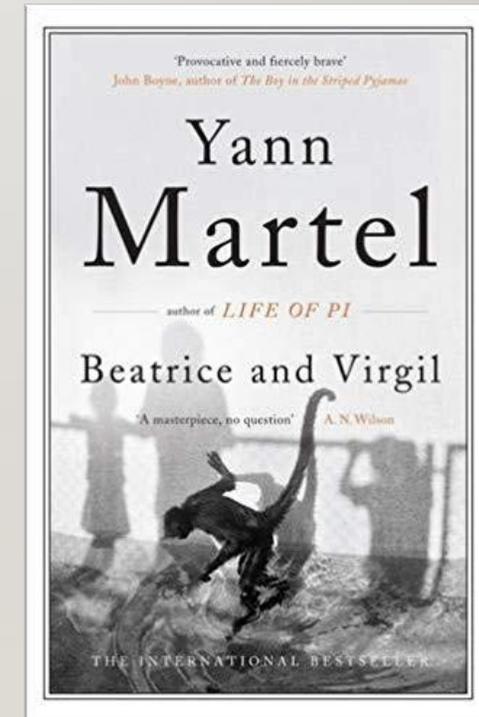
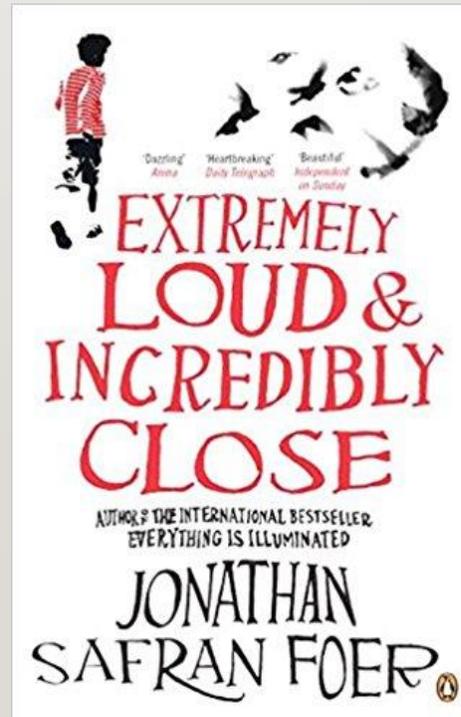
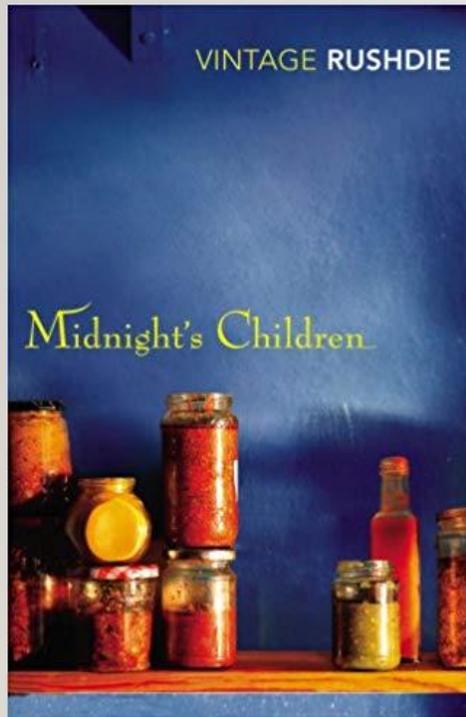


PROJECT TITLE: CONCEPTUALISING THE INCOMPREHENSIBLE: “PROBING THE LIMITS” OF STORYTELLING IN SALMAN RUSHDIE’S *MIDNIGHT’S CHILDREN* (1981), JONATHAN SAFRAN FOER’S *EXTREMELY LOUD & INCREDIBLY CLOSE* (2005) AND YANN MARTEL’S *BEATRICE AND VIRGIL* (2010)



WHAT IS A “LIMIT EVENT”?

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**‘THE HOLOCAUST HAS BEEN THE PRIMARY EVENT EVOKED ‘AS THE
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 - ‘A traumatic event is often so violent and disruptive in nature that it cannot be fitted into existing referential frameworks’ - Sien Uytterschout and Kristiaan Versluys (217)

RESEARCH QUESTIONS

- Considering the Holocaust as an event that transgresses or marks the limits of morality and rational interpretation, can a theoretical framework be developed for analysing fictional representations of historical crises as ‘limit events’ (Gigliotti 164)?

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 - What role does experimental narrative form play in *Midnight’s Children* (1981), *Extremely Loud & Incredibly Close* (2005), and *Beatrice and Virgil* (2010)?
 - To what extent is the fictional representation of limit events in danger of domesticating or aestheticizing trauma?

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- Research sources: author biographies, historiography and historical sources, book reviews, newspaper articles, critical compendiums, academic journals and theoretical discourse for scholarly secondary sources.

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- Conclusion will reflect on the findings of the introduction and three chapters, then subsequently address the primary research hypothesis.

CHAPTER 1: MIDNIGHT'S CHILDREN: POSTCOLONIAL REVISIONISM AND RELATIVISM IN THE DEPICTION OF THE PARTITION OF INDIA AND PAKISTAN

- Historical limit events described by a first-person narrator experiencing symptoms of mental illness. *Midnight's Children* weaves Saleem's personal anecdotes with historical non-western trauma, including: the Amritsar massacre of 1919, Indian Independence in 1947, and the Bangladeshi Liberation War of 1971 – Laura Buchholz (333)

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- Rushdie's use of psychotic visions, hallucinations and experiences within the narration of limit events, reflects: reality is experienced subjectively, history is an act of interpretation that artificially constructs a representation of the past.

CHAPTER 2: *EXTREMELY LOUD & INCREDIBLY CLOSE*: MEDIATING AMERICA'S CLAIM TO VICTIMHOOD AND RECOVERY FROM TRANSNATIONAL DIVISION POST-9/11

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- Does Foer's novel present an idealised trajectory of recovery for Americans to move from the stasis of collective melancholy, or remaining frozen in the present of the image, to cathartic mourning that acknowledges the ongoing reality of post-9/11?

CHAPTER 3: *BEATRICE AND VIRGIL*: REPRESENTING THE HOLOCAUST THROUGH ETHICAL RELATIVISM AND EXPERIMENTATION

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- ‘[T]ruth through artful invention’ – Yann Martel (“LT”)

IMPACT

- Expanding the Western-European definition of 'limit events', through assigning the status of atrocity to non-white populations that experience severe trauma, encourages transnational empathy and allows for the dismantling of hierarchical racist constructions of identity and stereotypes.

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