

EN3116: On Murder

View Online



-
1.
Shakespeare W. *Macbeth*. London: Bloomsbury Arden Shakespeare; 2015.

 2.
Shakespeare W. *Macbeth* [Internet]. Muir K, editor. London: Bloomsbury; 1997. Available from: <http://dx.doi.org/10.5040/9781408160244.00000006>

 3.
Shakespeare W. *Julius Caesar*. 3rd Edition. Cambridge: Cambridge University Press; 2016.

 4.
Shakespeare W. *Julius Caesar* [Internet]. Daniell D, editor. London: Arden Shakespeare; 2003. Available from: <http://dx.doi.org/10.5040/9781408160282.00000040>

 5.
Capote T. *In Cold Blood*. London: Penguin; 2012.

 6.
DeLillo D. *Libra*. Harmondsworth: Penguin; 1991.

7.

Hawthorne N. Wakefield [Internet]. 1837. Available from: <http://homepage.ntu.edu.tw/~karchung/Wakefield.pdf>

8.

Poe EA. Murders in the Rue Morgue and Other Stories. Koln: Konemann; 1995.

9.

Poe EA. The Murders in the Rue Morgue [Internet]. Edgar Allan Poe Society of Baltimore; 1841. Available from: <https://www.eapoe.org/works/tales/morgueb.htm>

10.

Todorov T. The Typology of Detective Fiction. The Poetics of Prose. Oxford: Blackwell; 1966. p. 42–52.

11.

Victor MF. The Dead Letter. Durham, N.C.: Duke University Press; 2003.

12.

Victor MF. The Dead Letter [Internet]. Durham: Duke University Press; 2003. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1167941>

13.

Hammett D. Red Harvest. London: Orion; 2012.

14.

Chandler R. The Long Goodbye. Createspace Independent Publishing Platform; 2018.

15.

Johnson M, Pleece W. Incognegro: A Graphic Mystery. New Edition. Milwaukie: Berger Books; 2018.

16.

Serial - series 1 [Internet]. 2014. Available from: <https://serialpodcast.org/season-one>

17.

Making a Murderer. Netflix; 2015.

18.

OJ: Made in America - Part 1 [Internet]. BBC4; 2017. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0EE52660?bcast=124134647>

19.

OJ: Made in America - Part 2 [Internet]. BBC4; 2017. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0EEF788B?bcast=124145109>

20.

OJ: Made in America - Part 3 [Internet]. BBC4; 2017. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0EEF7F98?bcast=124149572>

21.

OJ: Made in America - Part 4 [Internet]. BBC4; 2017. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0EEF855E?bcast=124157022>

22.

OJ: Made in America - Part 5 [Internet]. BBC4; 2017. Available from:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0EEF8787?bcast=124176429>

23.

The Black Dahlia: Elizabeth Short | SoundCloud [Internet]. Unsolved Murders: True Crime Stories Podcast; Available from:
<https://soundcloud.com/unsolvedmurders/e11-the-black-dahlia-elizabeth-short>

24.

Mindhunter - Episode 1 | Netflix [Internet]. Netflix; 2017. Available from:
<https://www.netflix.com/title/80114855>

25.

Ellroy J. My Dark Places. London: Windmill; 2010.

26.

Nelson M. The Red Parts. London: Vintage; 2017.

27.

Nelson M. Jane: A Murder. Berkeley: Counterpoint; 2016.

28.

Backderf D. My Friend Dahmer. New York: Abrams ComicArts; 2017.

29.

OJ: Made in America Ep 1 [Internet]. BBC4; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0EE52660?bcast=124134647>

30.

OJ: Made in America Playlist [Internet]. Available from:
<https://learningonscreen.ac.uk/ondemand/playlists/195487>

31.

Auden WH. The Guilty Vicarage: Notes on the Detective Story by an Addict. Harper's Magazine [Internet]. 1948;(May). Available from:
<https://harpers.org/archive/1948/05/the-guilty-vicarage/>

32.

Chandler R. The Simple Art of Murder. 1st Vintage Books Edition. New York: Vintage Books; 1950.

33.

De Quincey T. On Murder Considered as One of the Fine Arts. London: Penguin Classics; 2015.

34.

De Quincey T. On Murder Considered as One of the Fine Arts [Internet]. Project Gutenberg; 1837. Available from: http://www.gutenberg.org/ebooks/10708?msg=welcome_stranger

35.

Van Dine SS. Twenty Rules for Writing Detective Stories | The Thrilling Detective [Internet]. The Thrilling Detective; 1928. Available from:
<https://web.archive.org/web/20201207120946/http://www.thrillingdetective.com/trivia/triv288.html>

36.

Downing L. The Beast in Man: Jack and The Rippers Who Came After. The Subject of Murder: Gender, Exceptionality, and the Modern Killer. Chicago: The University of Chicago Press; 2013. p. 72–96.

37.

Downing L. The Beast in Man: Jack and The Rippers Who Came After. The Subject of Murder: Gender, Exceptionality, and the Modern Killer [Internet]. Chicago: The University of Chicago Press; 2013. p. 72–96. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1124352>

38.

Nelson M. The Art of Cruelty: A Reckoning. New York: W.W. Norton & Company; 2012.

39.

Ellroy J. The Black Dahlia. London: Windmill; 2011.

40.

Ellroy J. The Hilliker Curse: My Pursuit of Women. London: Windmill; 2011.

41.

Kilgariff K, Hardstark G. My Favorite Murder with Karen Kilgariff and Georgia Hardstark [Internet]. Available from: <https://www.myfavoritemurder.com/>

42.

True Crime Garage [Internet]. Available from: <https://www.truecrimegarage.com/listen>

43.

Victoriocity [Internet]. Available from: <https://www.victoriocity.com/listen/>

44.

And That's Why We Drink [Internet]. Available from:

<https://www.andthatswhywedrink.com/listen/>

45.

All Killa No Filla [Internet]. Available from: <https://allkillanofilla.libsyn.com/>

46.

Crime Writers On... [Internet]. Available from: <http://www.crimewriterson.com/>

47.

In the Dark Podcast | APM Reports [Internet]. Available from:
<https://www.apmreports.org/in-the-dark>

48.

A Very Fatal Murder (Mockumentary) | The Onion [Internet]. Available from:
<https://web.archive.org/web/20210308170830/https://www.theonion.com/c/a-very-fatal-murder>

49.

The Doorstep Murder | BBC Radio Scotland [Internet]. Available from:
<https://www.bbc.co.uk/programmes/p067wdql/episodes/downloads>

50.

Criminal: A Podcast About Crime [Internet]. Available from: <https://thisiscriminal.com/>

51.

The Keepers | Netflix [Internet]. Netflix; 2017. Available from:
<https://www.netflix.com/title/80122179>

52.

Mindhunter | Netflix [Internet]. Netflix; 2017. Available from:
<https://www.netflix.com/title/80114855>

53.

The Staircase | Netflix [Internet]. Revised and Extended. Netflix; 2018. Available from:
<https://www.netflix.com/title/80233441>

54.

de Lestrade JX. Death on the Staircase: The Last Chance | Box of Broadcasts [Internet]. BBC4; 2013. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02F1F2D6?bcast=93687622>

55.

Evil Genius: The True Story of America's Most Diabolical Bank Heist | Netflix [Internet]. Netflix; 2018. Available from: <https://www.netflix.com/title/80158319>

56.

Boyle D. Shallow Grave. 4DVD; 2009.

57.

Boyle D. Shallow Grave | Box of Broadcasts [Internet]. FilmFour; 1994. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0015C0DA?bcast=114769310>

58.

Green K. Casting JonBenet | Netflix [Internet]. Netflix; 2017. Available from:
<https://www.netflix.com/title/80142316>

59.

Meyers M. My Friend Dahmer. 2017.

60.

Demme J. *The Silence of the Lambs*. S.I.: MGM; 2003.

61.

Demme J. *The Silence of the Lambs* | Box of Broadcasts [Internet]. 1991. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00031BC4?bcast=127493680>

62.

Herrmann B. *Psycho*. Universal; 2005.

63.

Hitchcock A. *Psycho* | Box of Broadcasts [Internet]. FilmFour; 1960. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0000E859?bcast=122012920>

64.

Jenkins P. *Monster*. 2003.

65.

Jenkins P. *Monster* | Box of Broadcasts [Internet]. FilmFour; 2003. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/004D318C?bcast=56640669>

66.

Chute HL. *Disaster Drawn: Visual Witness, Comics, and Documentary Form*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press; 2016.

67.

Chute HL. *Disaster Drawn: Visual Witness, Comics, and Documentary Form* [Internet]. Cambridge, Mass: Harvard University Press; 2016. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4404086>

68.

Halttunen K. *Murder Most Foul: The Killer and the American Gothic Imagination*. Cambridge, Mass: Harvard University Press; 1998.

69.

Halttunen K. *Murder Most Foul: The Killer and the American Gothic Imagination* [Internet]. Cambridge: Harvard University Press; 2009. Available from: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3300770>

70.

McDermid V. *Forensics: The Anatomy of Crime*. London: Profile Books; 2014.

71.

Nickerson C. Murder as Social Criticism. *American Literary History*. 1997;9(4):744-757.

72.

Punnett I. *Toward a Theory of True Crime Narratives: A Textual Analysis*. Routledge; 2018.

73.

Punnett IC. *Toward a Theory of True Crime Narratives: A Textual Analysis* [Internet]. 1st Edition. Milton: Routledge; 2018. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5259915>

74.

Binyon TJ. *'Murder Will Out': The Detective in Fiction From Poe to the Present*. London: Faber; 2009.

75.

Bold C. *US Popular Print Culture, 1860-1920*. Oxford: Oxford University Press; 2012.

76.

Delamater JH, Prigozy R. *The Detective in American Fiction, Film, and Television*. Westport, Conn: Greenwood Press; 1998.

77.

Dussere E. *America Is Elsewhere: The Noir Tradition in the Age of Consumer Culture* [Internet]. New York: Oxford University Press; 2013. Available from: <http://dx.doi.org/10.1093/acprof:oso/9780199969913.001.0001>

78.

Horsley L. *The Noir Thriller*. Basingstoke: Palgrave Macmillan; 2009.

79.

Horsley L. *The Noir Thriller* [Internet]. Basingstoke: Palgrave; 2001. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=555504>

80.

Marling W. *The American Roman Noir: Hammett, Cain, and Chandler*. Athens, Ga: University of Georgia Press; 1995.

81.

Nickerson CR, editor. *The Cambridge Companion to American Crime Fiction* [Internet]. Cambridge: Cambridge University Press; 2010. Available from: <https://ezproxy01.rhul.ac.uk/login?url=https://dx.doi.org/10.1017/CCOL9780521199377>

82.

Pepper A. *The Contemporary American Crime Novel: Race, Ethnicity, Gender, Class*. Edinburgh: Edinburgh University Press; 2000.

83.

Priestman M, editor. *The Cambridge Companion to Crime Fiction*. Cambridge: Cambridge University Press; 2003.

84.

Priestman M, editor. *The Cambridge Companion to Crime Fiction* [Internet]. Cambridge: Cambridge University Press; 2003. Available from: <https://ezproxy01.rhul.ac.uk/login?url=https://dx.doi.org/10.1017/CCOL0521803993>

85.

Porter D. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. New Haven: Yale University Press; 1981.

86.

Robinson MM. *Dreams for Dead Bodies: Blackness, Labor, and the Corpus of American Detective Fiction* [Internet]. Ann Arbor, Michigan: University of Michigan Press; 2016. Available from: <http://library.oopen.org/handle/20.500.12657/32704>

87.

Rzepka CJ, Horsley L. *A Companion to Crime Fiction*. Oxford: Wiley-Blackwell; 2010.

88.

Schwartz RB. *Nice and Noir: Contemporary American Crime Fiction*. Columbia: University of Missouri Press; 2002.

89.

Thompson J. *Fiction, Crime, and Empire: Clues to Modernity and Postmodernism*. Urbana: University of Illinois Press; 1993.

90.

Wakefield by Nathaniel Hawthorne [Internet]. Available from: <http://homepage.ntu.edu.tw/~karchung/Wakefield.pdf>

91.

Todorov T. *The Typology of Detective Fiction. The Poetics of Prose* [Internet]. New York; 1977. Available from: <http://faculty.washington.edu/akn/typology.pdf>

92.

Gilmore MT. *Popular Forms. Surface and Depth: The Quest for Legibility in American Culture*. New Edition. New York: Oxford University Press Inc; 2006. p. 75–95.

93.

Kozaczka E. Death as Truth in Edgar Allan Poe's 'The Murders in the Rue Morgue'. *The Edgar Allan Poe Review* [Internet]. Penn State University Press; 2011;12(1):59–71. Available from: <https://www.jstor.org/stable/41506433>

94.

Lee MS. *Uncertain Chances: Science, Skepticism, and Belief in Nineteenth-Century American Literature* [Internet]. Oxford: Oxford University Press; 2013. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780199797677>

95.

Novosat C. Outside Dupin's Closet of Reason: (Homo)sexual Repression and Racialized Terror in Poe's "The Murders in the Rue Morgue". *Poe Studies* [Internet]. 2012;45(1):78–106. Available from: <https://muse.jhu.edu/article/535601/summary>

96.

Lemay JAL. The Psychology of 'The Murders in the Rue Morgue'. *American Literature*. 1982;54(2):165-188.

97.

Courtney N. Outside Dupin's Closet of Reason: (Homo)sexual Repression and Racialized Terror in Poe's "The Murders in the Rue Morgue". *Poe Studies* [Internet]. Available from: <http://muse.jhu.edu/article/535601/pdf>

98.

Duquette E. The Office of The Dead Letter. *Arizona Quarterly* [Internet]. 2013;69(4):25-58. Available from: <https://muse.jhu.edu/article/528934>

99.

Nickerson CR. *The Web of Iniquity: Early Detective Fiction by American Women*. Durham, NC: Duke University Press; 1998.

100.

Sussex L. *Women Writers and Detectives in Nineteenth-Century Crime Fiction: The Mothers of the Mystery Genre*. 1st ed. 2010. Basingstoke: Palgrave Macmillan; 2016.

101.

Berlant LG. *The Female Complaint: The Unfinished Business of Sentimentality in American Culture* [Internet]. Durham, N.C.: Duke University Press; 2008. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1169928>

102.

Cooper B, Murphy M. Taking Chances: Speculation and Games of Detection in Dashiell Hammett's 'Red Harvest'. *Mosaic: An Interdisciplinary Critical Journal* [Internet]. University of Manitoba; 2000;33(1):145-460. Available from: <https://www.jstor.org/stable/44030576>

103.

Freedman C, Kendrick C. Forms of Labor in Dashiell Hammett's Red Harvest. PMLA. 1991;106(2):209-221.

104.

Heise T. 'Going Blood-Simple Like the Natives': Contagious Urban Spaces and Modern Power in Dashiell Hammett's 'Red Harvest'. Modern Fiction Studies [Internet]. The Johns Hopkins University Press; 2005;51(3):485-512. Available from: <https://www.jstor.org/stable/26287045>

105.

Pepper A. "Hegemony Protected by the Armour of Coercion": Dashiell Hammett's Red Harvest and the State. Journal of American Studies. 2010;44(2):333-349.

106.

Zumoff JA. The Politics of Dashiell Hammett's 'Red Harvest'. Mosaic: An Interdisciplinary Critical Journal [Internet]. University of Manitoba; 2007;40(4):119-134. Available from: <https://www.jstor.org/stable/44030397>

107.

Thomas Heise. 'Going Blood-Simple Like the Natives': Contagious Urban Spaces and Modern Power in Dashiell Hammett's 'Red Harvest'. Modern Fiction Studies [Internet]. The Johns Hopkins University Press; 2005;51(3). Available from: https://www.jstor.org/stable/26287045?seq=3#metadata_info_tab_contents

108.

Marling W. City of Sleuths. The Cambridge Companion to the Literature of Los Angeles [Internet]. Cambridge: Cambridge University Press; 2010. p. 111-122. Available from: <https://www.cambridge.org/core/books/cambridge-companion-to-the-literature-of-los-angeles/7DC9DB852136D733C4FBFE994E430D9F>

109.

Mihaies M, Camiller P. The Metaphysics of Detective Marlowe: Style, Vision, Hard-Boiled Repartee, Thugs, and Death-Dealing Damsels in Raymond Chandler's Novels [Internet]. Lanham, MD: Lexington Books; 2014. Available from:

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1584879>

110.

Rabinowitz P. *They Shoot Tigers, Don't They? Path and Counterpoint in The Long Goodbye. A Companion to Narrative Theory*. Malden, Mass: Blackwell; 2008. p. 181-191.

111.

Rabinowitz P. *They Shoot Tigers, Don't They? Path and Counterpoint in The Long Goodbye. A Companion to Narrative Theory* [Internet]. Oxford: Blackwell; 2005. p. 181-191.

Available from:

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781405151962>

112.

Routledge C. *A Matter of Disguise: Locating the Self in Raymond Chandler's 'The Big Sleep' and 'The Long Good-Bye'*. *Studies in the Novel* [Internet]. The Johns Hopkins University Press; 1997;29(1):94-107. Available from: <https://www.jstor.org/stable/29533187>

113.

Van Dover JK, editor. *The Critical Response to Raymond Chandler*. Westport, Connecticut: Greenwood Press; 1995.

114.

Caron T. *'Black and White and Read All Over': Representing Race in Mat Johnson and Warren Pleece's Incognegro: A Graphic Mystery. Comics and the US South*. University Press of Mississippi; 2013. p. 138-160.

115.

Chaney MA. *Drawing on History in Recent African American Graphic Novels*. *MELUS* [Internet]. Oxford University Press; 2007;32(3):175-200. Available from:

<https://www.jstor.org/stable/30029796>

116.

Fried A. *Crime in Comics and the Graphic Novel. A Companion to Crime Fiction*. Oxford: Wiley-Blackwell; 2010. p. 332–343.

117.

McCloud S. *Understanding Comics: The Invisible Art*. 1994.

118.

Moynihan S. "Watch Me Go Invisible": Representing Racial Passing in Mat Johnson and Warren Pleece's *Incognegro*. *South Central Review* [Internet]. 2015;32(3):45–69. Available from: <https://muse.jhu.edu/article/602170>

119.

Paquet L. *Literary Forensic Rhetoric: Maps, Emotional Assent, and Rhetorical Space in Serial and Making a Murderer*. *Law and Humanities* [Internet]. 2018;12(1):71–92. Available from: <https://www.tandfonline.com/doi/abs/10.1080/17521483.2018.1457243>

120.

Corredera V. "Not a Moor exactly": Shakespeare, Serial, and Modern Constructions of Race. *Shakespeare Quarterly*. 2016;67(1):30–50.

121.

A Golden Age of Podcasting? Evaluating Serial in the Context of Podcast His... *Journal of Radio & Audio Media* [Internet]. 2015; Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=cms&AN=111070378&site=ehost-live>

122.

Undisclosed Information—Serial is my Favourite Murder: Examining Motivations in the True Crime Podcast Audience. *Journal of Radio & Audio Media* [Internet]. 2018; Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=cms&AN=129102391&site=ehost-live>

123.

Friedersdorf C. The Backlash Against Serial's 'White Privilege'—and Why It's Wrong - The Atlantic. The Atlantic [Internet]. 2014 Dec 3; Available from: <https://www.theatlantic.com/politics/archive/2014/12/unpacking-the-social-justice-critique-of-serial/383071/>

124.

Kang JC. 'Serial' and White Reporter Privilege | The Awl [Internet]. 2014. Available from: <https://web.archive.org/web/20141116022727/https://www.theawl.com/2014/11/serial-and-white-reporter-privilege>

125.

Eco U. Innovation and Repetition: Between Modern and Post-Modern Aesthetics. *Daedalus* [Internet]. The MIT Press; 1985;114(4):161–184. Available from: <https://www.jstor.org/stable/20025015>

126.

Alan Hook. A Transmedia Topology of 'Making a Murderer'. *VIEW Journal of European Television History and Culture* [Internet]. Netherlands Institute for Sound and Vision; 2016;5(10):124–139. Available from: <https://doaj.org/article/f4717ed5501545289ac5a8071193845e>

127.

Bruzzi S. Making a Genre: The Case of the Contemporary True Crime Documentary. *Law and Humanities*. 2016 Jul 2;10(2):249–280.

128.

Kennedy L. 'Man I'm All Torn Up Inside': Analyzing Audience Responses To. *Crime, Media, Culture: An International Journal*. 2018 Dec;14(3):391–408.

129.

Del Visco S. Legality and the Spectacle of Murder: A Review of Netflix's Making a Murderer (2015-). *Humanity & Society*. 2016;40(2):212-214.

130.

Teaching Culture: Imagined Communities and National Fantasies in the O.J. S... *Journal of Language, Identity & Education* [Internet]. 2003; Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=cms&AN=11472775&site=ehost-live>

131.

James A. W. Heffernan. The Simpson Trial and the Forgotten Trauma of Lynching: A Response to Shoshana Felman. *Critical Inquiry* [Internet]. The University of Chicago Press; 1999;25(4). Available from: https://www-jstor-org.ezproxy01.rhul.ac.uk/stable/1344104?seq=1#metadata_info_tab_contents

132.

Shoshana Felman. Forms of Judicial Blindness, or the Evidence of What Cannot Be Seen: Traumatic Narratives and Legal Repetitions in the O. J. Simpson Case and in Tolstoy's 'The Kreutzer Sonata'. *Critical Inquiry* [Internet]. The University of Chicago Press; 1997;23(4). Available from: https://www-jstor-org.ezproxy01.rhul.ac.uk/stable/1344048?seq=1#metadata_info_tab_contents

133.

Ellroy J. My Mother and the Dahlia. *The Virginia Quarterly Review* [Internet]. University of Virginia; 2006;82(3):214-222. Available from: <https://www.jstor.org/stable/26444559>

134.

Butler J. *Against Ethical Violence. Giving an Account of Oneself*. 1st Edition. New York: Fordham University Press; 2005. p. 41-82.

135.

Gilmore L. *Represent Yourself. The Limits of Autobiography: Trauma and Testimony*.

Ithaca: Cornell University Press; 2001. p. 16–44.

136.

Hogue C. 'Lives - like Dollars': Dickinson and the Poetics of Witness. *The Emily Dickinson Journal*. 2006;15(2):40–46.

137.

McDaniel R. Narrative and Crime. *Michigan Quarterly Review* [Internet]. 2005;XLIV(4). Available from: <https://quod.lib.umich.edu/cgi/t/text/text-idx?cc=mqr;c=mqr;c=mqrarchive;idno=act2080.0044.432;view=text;rgn=main;xc=1;g=mqrg>

138.

Miller NK. The Entangled Self: Genre Bondage in the Age of the Memoir. *PMLA* [Internet]. Modern Language Association; 2007;122(2):537–548. Available from: <https://www.jstor.org/stable/25501720>

139.

Drucker J. Graphic Devices: Narration and Navigation. *Narrative* [Internet]. Ohio State University Press; 2008;16(2):121–139. Available from: <https://www.jstor.org/stable/30219279>

140.

Chute H. Comics as Literature? Reading Graphic Narrative. *PMLA* [Internet]. Modern Language Association; 2008;123(2):452–465. Available from: <https://www.jstor.org/stable/25501865>

141.

Whitlock G. Autographics: The Seeing 'I' of the Comics. *Modern Fiction Studies* [Internet]. The Johns Hopkins University Press; 2006;52(4):965–978. Available from: <https://www.jstor.org/stable/26286679>