

## Abstracts **BULLET IN THE BRAIN**

<p>Paula Quigley Trinity College Dublin</p>	<p><b>The art of keeping time</b> Like the protagonist, both the short story and the short film are subject to the demand to arrive 'on time'. Violently freed from the imperatives of conventional storytelling, this film considers the moment when the laws of time and language fall away in favour of an eternal 'they is'.</p>
<p>Ruth Barton Trinity College Dublin</p>	<p><b>The End of Time: <i>Bullet in the Brain</i></b> <i>Bullet in the Brain</i> departs interestingly from the original story in ways that affect how the central character is constructed. I focus on one particular addition –where Anders points to his watch to insist that the bank has closed unduly early – and discuss its significance</p>
<p>Paul March-Russell University of Kent</p>	<p><b>Bullet sized</b> Taking as a touchstone A.L. Kennedy's observation about the disproportionate impact of the short story compared to its size, this article explores the extent to which David Von Ancken's adaptation of Tobias Wolff's text finds, via montage and perspective, a cinematic analogue to the aesthetic form of the short story.</p>
<p>Martin Rossouw University of the Free State, South Africa</p>	<p><b>Adaptation and audiovisual apophasis in <i>Bullet in the Brain</i></b> <i>Bullet in the Brain</i> adapts the key rhetorical figure of apophasis from Tobias Wolff's short story into a remarkable interrelation between sound and picture: an 'audiovisual apophasis', in which a series of memories negated by voice-over narration finds visual expression – and further accentuation – as a result of that very negation.</p>
<p>Jørgen Riber Christensen Aalborg University</p>	<p><b>Teaching tropes and clichés in <i>Bullet in the Brain</i></b> Based on the narrative mechanisms of the short film, the article addresses its use of clichés and tropes. The focus is on the migration of these tropes from a narrative position to a thematic level – a migration regarded as a metafictional device with the aim of explaining the fate of the main character.</p>
<p>Alberto Zambenedetti University of Toronto</p>	<p><b>Time to Die: the Edenic Moment in <i>Bullet in the Brain</i></b> This film belongs to a long tradition of "moment of death" narratives, including Robert Enrico's 1961 adaptation of <i>An Occurrence at Owl Creek Bridge</i> [1890] 2011 by Ambrose Bierce. The article will discuss how these narratives engage with time and mortality, and how they are compelled to return to an Edenic moment in the dying character's past.</p>