

Outline of *Minimalism: Palahniuk's Tyranny* 25/06/09

Palahniuk as a 'romantic minimalist'

- minimalist tenants of style
- romantic in acceptance of chaos as fundamentally more authentic than either civilisation or everyday life

Palahniuk lays bare the violent imposition of language; at once too much and too little, free from the gentrifying description of third-person narrative voice.

- this violence is systemic, a part of the system of language used by Palahniuk

Four procedures of Palahniuk's prose that provoke the envisaging of his domestic terrorist plots.

- the in-aesthetic excess of romantic minimalist prose
- the purification of excess by minimalist aesthetic
- this excess is not localised in the 'present time' of the narrative
- rather, the excess rests on the speculation of imagination and is therefore properly in-aesthetic

*Diary* as Palahniuk's 'wild analysis' of the in-aesthetic excess in his own writing

- Freud, Jung: explains imagination (Stendhal Syndrome)
- Graphology, Stenography: identifies words as things, *not* signs
- Anatomy, Phrenology: everything is a diary, the 'real' you

Palahniuk may be spoken through by language, but his fidelity to the minimalist style equally exposes Palahniuk to the charge of tyranny; holding his narratives to the price of the in-aesthetic excess that systemically breeds terror in the private and public spaces of his narratives. Thus, the culture of violence in Palahniuk's work is specifically driven by the structure of romantic minimalism and its symptom, the in-aesthetic excess – terror in Palahniuk is not addressed at anyone in particular.