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# Postmodern Sublime Technology And American Writing

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*Postmodern Sublime Technology And American Writing*

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## **BOWERS KALEB**

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Post-digital Routledge

Focusing on works by Norman Mailer, Thomas Pynchon, Joseph McElroy, and Don DeLillo, Joseph Tabbi finds that a simultaneous attraction to and repulsion from technology has produced a powerful new mode of modern writing—the technological sublime.

Ecosublime Penguin

More than ten years in the making, this comprehensive single-volume literary survey is for the student, scholar, and general reader. The Continuum Encyclopedia of American Literature represents a collaborative effort, involving 300 contributors from across the US and Canada. Composed of more than 1,100 signed biographical-critical entries, this Encyclopedia serves as both guide and companion to the study and appreciation of American literature. A special feature is the topical article, of which there are 70.

Seven Sublimes Springer

First Published in 2002. Advanced technologies challenge conventional understandings of the human subject by transforming the body into a conduit between external forces and the internal psyche. This title discusses the intense controversy about how to best understand and represent human subjectivity in a technology-intensive era. Yaszek provides an overview by linking specific modes of identity and agency to engagement with specific manifestations of technology itself.

*White Noise* MIT Press

This examination of American novels from 1900 to 1940 traces the literary treatment of the technological sublime, a simultaneous awe and fear of technology. The American technological sublime is a construct that can be useful in understanding the often conflicted and ambivalent reactions of enthusiasm and anxiety, exaltation and depression, associated with the patterns of development experienced in the US in this transitory period. The first four decades of the 20th century saw the culmination of the technological sublime in America: the loss of the innocently one-sided enthusiasm and technological republicanism of the 19th century to a fragmented, often paranoid, and largely pessimistic vision of technology that became dominant of the literature after World War II. After an evaluation of earlier scholarship on the American technological sublime, the study examines four important decades in the development of the American technological sublime and some of the literary responses to it

*Regina's Secret Spaces* Routledge

A reconception of the sublime to include experiences of disaster, war, outer space, virtual reality, and the Anthropocene. We experience the sublime—overwhelming amazement and exhilaration—in at least seven different forms. Gazing from the top of a mountain at a majestic vista is not the same thing as looking at a city from the observation deck of a skyscraper; looking at images constructed from Hubble Space Telescope data is not the same as living through a powerful earthquake. The varieties of sublime experience have increased during the last two centuries, and we need an expanded terminology to distinguish between them. In this book, David Nye delineates seven forms of the sublime: natural, technological, disastrous, martial, intangible, digital, and environmental, which express seven different relationships to space, time, and identity. These forms of the sublime can be experienced at historic sites, ruins, cities, national parks, or on the computer screen. We find them in beautiful landscapes and gigantic dams, in battle and on battlefields, in images of black holes and microscopic particles. The older forms are tangible, when we are physically present and our senses are fully engaged; increasingly, others are intangible, mediated through technology. Nye examines each of the seven sublimes, framed by philosophy but focused on historical examples.

*The Self Wired* A&C Black

Patriarchy has been justified by philosophies of beauty, but such paradigms have come into conflict with contemporary international law governing human rights. This book analyzes how feminist philosophy has undermined dualistic notions of sexual identity, and is transforming human consciousness.

The Routledge Introduction to American Postmodernism Cambridge University Press

"Bringing together 150 seminal articles from leading scholars, writers and digital artists, Post-Digital charts the history of critical debates on the impact of the digital on art and scholarship today. Collecting over 20 years of major interventions from the pioneering journal *electronic book review*, this 2-volume set also includes new responses chronicling more recent developments in the field since the original articles, a substantial introduction surveying the long history of thinking about the digital and a comprehensive bibliography of further reading"--

**Philosophy, Freedom, Language, and their Others** Cambridge University Press

Examines the return of the sublime in post-modernity, and at intimations of a 'post-Romantic' sublime in Romanticism itself. This work looks at 18th-century, Romantic, modernist and post-modern 'inventions' of the sublime alongside contemporary critical accounts of the relationship of sublimity to subjectivity, aesthetics, politics and history.

No Requiem for the Space Age Akademiai Kiado

First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

The Financial Imaginary Northwestern University Press

Kantian and Hegelian conceptions of freedom guide this collection of essays that engage with the linguistic turn in continental philosophy to explore contemporary interpretations of freedom. Using a broad approach to the tradition of German Idealism, this volume considers its modern recasting of philosophy as a rigorous thinking practice with profound implications for individual and communal praxis and wellbeing. *Philosophy, Freedom, Language, and its Others* further cultivates and demonstrates the freedom to think and engage philosophy in a critical dialogue with other fields of inquiry. This method is exemplified in the philosophy and teaching of Professor Jere P. Surber, whom this book honors by using his interdisciplinary method as a springboard for new understandings of freedom in contemporary life. Expert scholars working in the philosophy of language, continental philosophy of religion, ancient philosophy, critical theory, and ethics engage seminal thinkers on freedom including Plato, Kant, Hegel, Kierkegaard, and Debord to provide a diverse range of perspectives on freedom. In so doing, they address the complex legacy of philosophical freedom across subjects from contemporary media and political patrimonial culture to literary imagination and the politics of Nelson Mandela.

Maximalism in Contemporary American Literature University of Regina Press

The digital age has had a profound impact on literary culture, with new technologies opening up opportunities for new forms of literary art from hyperfiction to multi-media poetry and narrative-driven games. Bringing together leading scholars and artists from across the world, *The Bloomsbury Handbook of Electronic Literature* is the first authoritative reference handbook to the field. Crossing disciplinary boundaries, this book explores the foundational theories of the field, contemporary artistic practices, debates and controversies surrounding such key concepts as canonicity, world systems, narrative and the digital humanities, and historical developments and new media contexts of contemporary electronic literature. Including guides to major publications in the field, *The Bloomsbury Handbook of Electronic Literature* is an essential resource for scholars of contemporary culture in the digital era.

Nobody Grew but the Business University of Alabama Press

*Regina's Secret Spaces: Love and Lore of Local Geography* is an anthology of essays and poems by eighty writers, artists, architects, musicians, patrons of the arts, and cultural theorists who were inspired by and answered the call of editors Lorne Beug, Anne Campbell and Jeannie Mah to share their favourite "Regina secret." Some submissions were quirky and whimsical, delighting in those things -- small, yet significant -- which bring joy and connect us to the place we live; others were more serious and more theoretical, examining power structures -- both past and present -- and how these have shaped and are yet shaping the city. Reflective, engaging and insightful, all express an abiding fondness for the city of Regina.

Musicology and Sister Disciplines Cornell University Press

*The Maximalist Novel* sets out to define a new genre of contemporary fiction that developed in the United States from the early 1970s, and then gained popularity in Europe in the early twenty-first century. The maximalist novel has a very strong symbolic and morphological identity. Ercolino sets

out ten particular elements which define and structure it as a complex literary form: length, an encyclopedic mode, dissonant chorality, diegetic exuberance, completeness, narratorial omniscience, paranoid imagination, inter-semiocity, ethical commitment, and hybrid realism. These ten characteristics are common to all of the seven works that centre his discussion: *Gravity's Rainbow* by Thomas Pynchon, *Infinite Jest* by David Foster Wallace, *Underworld* by Don DeLillo, *White Teeth* by Zadie Smith, *The Corrections* by Jonathan Franzen, *2666* by Roberto Bolaño, and *2005 dopo Cristo* by the Babette Factory. Though the ten features are not all present in the same way or form in every single text, they are all decisive in defining the genre of the maximalist novel, insofar as they are systematically co-present. Taken singularly, they can be easily found both in modernist and postmodern novels, which are not maximalist. Nevertheless, it is precisely their co-presence, as well as their reciprocal articulation, which make them fundamental in demarcating the maximalist novel as a genre.

**Modern/Postmodern** Oxford University Press

A brilliant satire of mass culture and the numbing effects of technology, *White Noise* tells the story of Jack Gladney, a teacher of Hitler studies at a liberal arts college in Middle America. Jack and his fourth wife, Babette, bound by their love, fear of death, and four ultramodern offspring, navigate the rocky passages of family life to the background babble of brand-name consumerism. Then a lethal black chemical cloud, unleashed by an industrial accident, floats over their lives, an "airborne toxic event" that is a more urgent and visible version of the white noise engulfing the Gladneys—the radio transmissions, sirens, microwaves, and TV murmurings that constitute the music of American magic and dread.

Ambiguous Subjects Liverpool University Press

This book provides a wide-ranging discussion of realism, postmodernism, literary theory and popular fiction before focusing on the careers of four prominent novelists. Despite wildly contrasting ambitions and agendas, all four grow progressively more sympathetic to the expectations of a mainstream literary audience, noting the increasingly neglected yet archetypal need for strong explanatory narrative even while remaining wary of its limitations, presumptions, and potential abuses. Exploring novels that manage to bridge the gap between accessible storytelling and literary theory, this book shows how contemporary authors reconcile values of postmodern literary experimentation and traditional realism.

*Postmodernity, Ethics and the Novel* McFarland

This book investigates humanities, social sciences and politics from the perspective of the concept of creation order. It is the second volume in a series that provides a unique and topical overview of attempts to assess the current health of the concept of creation order within Reformational philosophy when it is compared with other perspectives. Divided into a section on fundamental reflections and a section on normative practices, it discusses issues such as redemption, beauty, nature, love, justice, morality, and ethics. It concludes with discussions on a practice-based theory to explain religion in international relations and a normative model for the practice of cooperation in development. This series reflects the role that the branch of Christian philosophy called 'Reformational' philosophy plays in the discussion on the status of laws of nature. Ever since its inception, almost a century ago, the concepts of order and law (principle, structure) have been at

the heart of this philosophy. One way to characterise this tradition is as a philosophy of creation order. Firmly rejecting both scholastic metaphysics and Deism, Reformational philosophers have maintained the notion of law as 'holding' for reality. Questions have arisen about the nature of such law: is it a religious or philosophical concept; does law just mean 'orderliness'? How does it relate to laws of nature? Have they always existed or do they 'emerge' during the process of evolution?

*The Continuum Encyclopedia of American Literature* Cornell University Press

Finalist, 2016 Society for Midland Authors Award for Biography & Memoir During his lifetime, William Gaddis (1922–1998) evaded biographical questions, never read from his work publicly, and didn't allow his photograph to appear on his books. Before his novel *J R* (1975) won Gaddis the National Book Award and some measure of renown, he had given up the bohemian world of 1950s Greenwich Village for a series of corporate jobs that both paid the bills and provided an inside view of the encroachment of market values into every corner of American culture. By illustrating the interconnectedness of Gaddis's life and work, *Tabbi*, among his foremost interpreters, demystifies the "difficult author" and shows a writer who was as attuned as any to the way Americans talk, and who sensitively chronicled the gradual commodification of artistic endeavor. Illuminating, heartbreaking, and masterful, *Tabbi's* book gives us the most subtly drawn portrait to date of one of the twentieth century's seminal novelists.

**The Maximalist Novel** Cambridge University Press

*Critiquing Postmodernism in Contemporary Discourses of Race* challenges the critical emphasis on otherness in treatments of race in literary and cultural studies. Sue J. Kim deftly argues that this treatment not only perpetuates narrow identity politics, but obscures the political and economic structures that shape issues of race in literary studies. Kim's revelatory book shows how reading authors through their identity ends up neglecting both complex historical contexts and aesthetic forms. This comparative study calls for a reconsideration of the bases for critical engagement and a reading ethics that melds the best of historicist and formalist approaches to literature.

*The Bloomsbury Handbook of Electronic Literature* Springer

*Postmodernism and Race* explores the question of how dramatic shifts in conceptions of race in the

late twentieth and early twenty-first centuries have been addressed by writers at the cutting edge of equally dramatic transformations of literary form. An opening section engages with the broad question of how the geographical and political positioning of experimental writing informs its contribution to racial discourses, while later segments focus on central critical domains within this field: race and performativity, race and the contemporary nation, and postracial futures. With essays on a wide range of contemporary writers, including Bernadine Evaristo, Alasdair Gray, Jhumpa Lahiri, Andrea Levy, and Don DeLillo, this volume makes an important contribution to our understanding of the politics and aesthetics of contemporary writing.

**Postmodern Sublime** Bloomsbury Publishing

This book begins a new and foundational discussion of maximalism by investigating how the treatment of detail in contemporary literature impels readers to navigate, tolerate, and enrich the cultural landscape of postindustrial America. It studies the maximalist novels of David Foster Wallace, Nicholson Baker, Thomas Pynchon, and others, considering how overly-detailed writing serves the institutional, emotional, and intellectual needs of contemporary readers and writers. The book argues that maximalist novels not only exceed perceived limits of style, subject matter, and scope, but strive to remake the usefulness of books in contemporary culture, refreshing the act of reading. Levey shows that while these novels are preoccupied with detail and description, they are relatively unconcerned with the traditional goals of representation. Instead, they use detail to communicate particular values and fantasies of intelligence, enthusiasm, and ability attached to the management of complex and excessive information. Whether reinvigorating the banal and trivial in mainstream culture, or soothing anxieties of human insufficiency in the age of automation and the internet, these texts model significant abilities, rather than just objects of significance, and encourage readers to develop habits of reading that complement the demands of an increasingly detailed culture. Drawing upon a diverse range of theoretical schools and cultural texts, including Thing Theory, Marxism, New Formalism, playlists, blogs, and archival manuscripts, the book proposes a new understanding of maximalist writing and a new way of approaching the usefulness of literary objects in contemporary culture.