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Interdisciplinary Essays on Environment and Culture
The Dystopian Imagination in Contemporary Spanish Literature and Film
Cold War Stories
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Rejection and Disaffiliation in Twenty-First Century American Immigration Narratives
The Order and the Other
Science Fiction Literature through History [2 volumes]
The Victorian Period in Twenty-First Century Children's and Adolescent Literature and Culture
Imagining Slaves and Robots in Literature, Film, and Popular Culture
Food in Margaret Atwood's Speculative Fiction
Queer Anxieties of Young Adult Literature and Culture

*Blast Corrupt Dismantle
Erase Contemporary
North*

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DRAVEN KENNEDI

We Have Never Been Modern arsenal
pulp press
Canadian Science Fiction, Fantasy, and
Horror: Bridging the Solitudes exposes the
limitations of the solitudes concept so
often applied uncritically to the Canadian
experience. This volume examines
Canadian and Québécois literature of the
fantastic across its genres—such as

science fiction, fantasy, horror, indigenous
futurism, and others—and considers how
its interrogation of colonialism,
nationalism, race, and gender works to
bridge multiple solitudes. Utilizing a
transnational lens, this volume reveals
how the fantastic is ready-made for
exploring, in non-literal terms, the
complex and problematic nature of
intercultural engagement.

Cyberpunk in a Transnational Context
Univ. Press of Mississippi
Young adult literature featuring LGBTQ+
characters is booming. In the 1980s and

1990s, only a handful of such titles were
published every year. Recently, these
numbers have soared to over one hundred
annual releases. Queer characters are also
appearing more frequently in film, on
television, and in video games. This
explosion of queer representation,
however, has prompted new forms of
longstanding cultural anxieties about
adolescent sexuality. What makes for a
good “coming out” story? Will increased
queer representation in young people's
media teach adolescents the right lessons
and help queer teens live better, happier

lives? What if these stories harm young people instead of helping them? In *Queer Anxieties of Young Adult Literature and Culture*, Derritt Mason considers these questions through a range of popular media, including an assortment of young adult books; *Caper in the Castro*, the first-ever queer video game; online fan communities; and popular television series *Glee* and *Big Mouth*. Mason argues themes that generate the most anxiety about adolescent culture—queer visibility, risk taking, HIV/AIDS, dystopia and horror, and the promise that “It Gets Better” and the threat that it might not—challenge us to rethink how we read and engage with young people’s media. Instead of imagining queer young adult literature as a subgenre defined by its visibly queer characters, Mason proposes that we see “queer YA” as a body of transmedia texts with blurry boundaries, one that coheres around affect—specifically, anxiety—instead of content.

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction
BRILL

Under the threat of climate change, corruption, inequality and injustice,

Americans may feel they are living in a dystopian novel come to life. Like many American narratives, dystopian stories often focus on males as the agents of social change. With a focus on the intersections of race, gender, class, sexuality and power, the author analyzes the themes, issues and characters in young adult (YA) dystopian fiction featuring female protagonists—the *Girls on Fire* who inspire progressive transformation for the future.

Under the Literary Microscope Cambridge Scholars Publishing

This book offers a comprehensive guide to global literary engagement with the Cold War. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches that transcended national borders.

Drawing on specialists from across the world, the volume analyses the period’s fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda,

copyright, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas). In doing so, the volume forms a landmark contribution to Cold War literary studies which will appeal to all those working on literature of the 1945-1989 period, including specialists in comparative literature, postcolonial literature, contemporary literature and regional literature.

The Victorian Era in Twenty-First Century Children’s and Adolescent Literature and Culture MDPI

Gothic Heroines on Screen explores the translation of the literary Gothic heroine on screen, the potential consequences of these adaptations, and contemporary interpretations of the form. Each chapter illuminates the significance of this moving image mediation, relating its screen topics to their various historical, social, and geographical moments of production, while maintaining a focus on the key figure of the investigating woman. Many chapters – perhaps inescapably – delve into the point of adaptation: the Bluebeard

story and du Maurier's Rebecca as two key examples. Moving beyond the Old Dark House that frequently forms both the Gothic heroine's backdrop and her area of investigation, some chapters examine alternative locations and their impact on the Gothic heroine, some leave behind the marital thriller to explore what happens when the Gothic meets other genres, such as comedy, while others travel away from the usual Anglo-American contexts to European ones. Throughout the collection, the Gothic heroine's representation is explored within the medium, which brings together image, movement, and sound, and this technological fact takes on varied significance. What does remain constant, however, is the emphasis on the longevity, significance, and distinctiveness of the Gothic heroine in screen culture.

Gender and Sexuality in Critical Animal Studies Springer Nature

This collection of essays examines how the sense of crisis that occasionally seems to overwhelm us directs and transforms Canadian and Quebec writings in English and French, and conversely, how literature and criticism set out to counterbalance the social, economic, and ideological

insecurities we live in. Ce recueil de textes étudie les manières dont le sentiment de crise qui peut parfois sembler nous submerger, oriente et transforme les écrits canadiens et québécois d'expressions anglaise et française, et inversement, comment la littérature et la critique s'efforcent de contrebalancer les insécurités sociales, économiques et idéologiques dans lesquelles nous vivons.

Contributors: David Boucher, Marie Carrière, Nicole Côté, Piet Defraeye, Nicoletta Dolce, Danielle Dumontet, Ana María Fraile-Marcos, Marion Kühn, Hans-Jürgen Lüsebrink, Carmen Mata Barreiro, Ursula Mathis-Moser, Dunja M. Mohr, Émilie Notard, Daniel Poitras, Véronique Porra, Srilata Ravi, Marion Christina Rohrleitner

[The New Sultan](#) Lexington Books

"Science in fiction," "geek novels," "lab-lit"—whatever one calls them, a new generation of science novels has opened a space in which the reading public can experience and think about the powers of science to illuminate nature as well as to generate and mitigate social change and risks. Under the Literary Microscope examines the implications of the discourse

taking place in and around this creative space. Exploring works by authors as disparate as Barbara Kingsolver, Richard Powers, Ian McEwan, Ann Patchett, Margaret Atwood, and Michael Crichton, these essays address the economization of scientific institutions; ethics, risk, and gender disparity in scientific work; the reshaping of old stereotypes of scientists; science in an evolving sci-fi genre; and reader reception and potential contributions of the novels to public understandings of science. Under the Literary Microscope illuminates the new ways in which fiction has been grappling with scientific issues—from climate change and pandemics to artificial intelligence and genomics—and makes a valuable addition to both contemporary literature and science studies courses. In addition to the editors, the contributors include Anna Auguscik, Jay Clayton, Carol Colatrella, Sonja Fucker, Raymond Haynes, Luz María Hernández Nieto, Emanuel Herold, Karin Hoepker, Anton Kirchhofer, Antje Kley, Natalie Roxburgh, Uwe Schimank, Sherryl Vint, and Peter Weingart.

[Handbook of the American Novel of the Twentieth and Twenty-First Centuries](#)

Springer

Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate – from James’s *The Ambassadors* to McCarthy’s *The Road*. These readings do not revert naively to a time “before theory.” Instead, they distil the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification.

The Palgrave Encyclopedia of the Possible
Univ. Press of Mississippi

With the rise of science, we moderns believe, the world changed irrevocably, separating us forever from our primitive, premodern ancestors. But if we were to let go of this fond conviction, Bruno Latour asks, what would the world look like? His book, an anthropology of science, shows us how much of modernity is actually a matter of faith. What does it mean to be modern? What difference does the scientific method make? The difference, Latour explains, is in our careful distinctions between nature and society, between human and thing, distinctions that our benighted ancestors, in their world of alchemy, astrology, and phrenology, never made. But alongside this purifying practice that defines modernity, there exists another seemingly contrary one: the construction of systems that mix politics, science, technology, and nature. The ozone debate is such a hybrid, in Latour’s analysis, as are global warming, deforestation, even the idea of black holes. As these hybrids proliferate, the prospect of keeping nature and culture in their separate mental chambers

becomes overwhelming—and rather than try, Latour suggests, we should rethink our distinctions, rethink the definition and constitution of modernity itself. His book offers a new explanation of science that finally recognizes the connections between nature and culture—and so, between our culture and others, past and present. Nothing short of a reworking of our mental landscape, *We Have Never Been Modern* blurs the boundaries among science, the humanities, and the social sciences to enhance understanding on all sides. A summation of the work of one of the most influential and provocative interpreters of science, it aims at saving what is good and valuable in modernity and replacing the rest with a broader, fairer, and finer sense of possibility.

New Perspectives on Dystopian Fiction in Literature and Other Media
Springer Nature

This is a collection of essays about the media, the environment, and the whole of humanity at the brink of extinction. As the demands of overpopulation and of an unsustainable consumer economy dry up existing natural resources and destroy vital ecosystems that we need to survive,

the corporate-controlled media saturate worldwide audiences with a barrage of hypnotic images and narratives to stimulate over-consumption and to distract us from the consequences of rampant consumerism, while remaining silent about the systematic destruction of the environment and our future. Academicians from the across the sciences, the social sciences, the arts, and the humanities engage in an interdisciplinary discussion informed by a vision of an interconnected humanity and focused on the role of the media in forging public discourse. Contributors to the collection argue that today's media are failing humanity. Rather than providing pictures of reality on which the world's citizens can act, the corporate-controlled media are widely used as instruments of commercial and political propaganda, creating an immense web of images and narratives that their creators know to be not true--fabrications designed to sell, to manipulate, in a sense to enslave worldwide audiences. At the core of the discussion in this book is a utopian vision of one unified humanity—billions of people whose destinies and dreams are

imbricated and interdependent, and who share the same world, the same habitats. It is a vision of a world that cherishes diversity but is also united—a world where our differences are no longer a cause for conflict and where separate countries or separate ethnic or religious communities no longer have to compete or wage war to exploit available resources. As extensions of humans, the media can be instruments of salvation instead of destruction, liberation instead of oppression. But first, we must recognize the challenges we face. *Dystopian States of America* University of Toronto Press
Dystopian States of America is a crucial resource that studies the impact of dystopian works on American society—including ways in which they reflect our deep and persistent fears about environmental calamities, authoritarian governments, invasive technologies, and human weakness. *Dystopian States of America* provides students and researchers with an illuminating resource for understanding the impact and relevance of dystopian and apocalyptic works in contemporary American culture. Through its wide survey of dystopian

works in numerous forms and genres, the book encourages readers to connect with these works of fiction and understand how the catastrophically grim or disquieting worlds they portray offer insights into our own current situation. In addition to providing more than 150 encyclopedia articles on a large and representative sample of dystopian/apocalyptic narratives in fiction, film, television, and video games (including popular works that often escape critical inquiry), *Dystopian States of America* features a suite of critical essays on five themes—war, pandemics, totalitarianism, environmental calamity, and technological overreach—that serve as the foundation for most dystopian worlds of the imagination. These offerings complement one another, enabling readers to explore dystopian conceptions of America and the world from multiple perspectives and vantage points. *Conversations with Neil Gaiman* Harvard University Press
This book provides students and other interested readers with a comprehensive survey of science fiction history and numerous essays addressing major science fiction topics, authors, works, and

subgenres written by a distinguished scholar. This encyclopedia deals with written science fiction in all of its forms, not only novels and short stories but also mediums often ignored in other reference books, such as plays, poems, comic books, and graphic novels. Some science fiction films, television programs, and video games are also mentioned, particularly when they are relevant to written texts. Its focus is on science fiction in the English language, though due attention is given to international authors whose works have been frequently translated into English. Since science fiction became a recognized genre and greatly expanded in the 20th century, works published in the 20th and 21st centuries are most frequently discussed, though important earlier works are not neglected. The texts are designed to be helpful to numerous readers, ranging from students first encountering science fiction to experienced scholars in the field.

Hope and Kinship in Contemporary Fiction
Springer-Verlag

Victorian literature for audiences of all ages provides a broad foundation upon which to explore complex and evolving ideas about young people. In turn, this

collection argues, contemporary works for young people that draw on Victorian literature and culture ultimately reflect our own disruptions and upheavals, particularly as they relate to child and adolescent readers and our experiences of them. The essays therein suggest that we struggle now, as the Victorians did then, to assert a cohesive understanding of young readers, and that this lack of cohesion is a result of or a parallel to the disruptions taking place on a larger (even global) scale.

It Takes a Storyteller to Know a Storyteller
Bloomsbury Publishing

Exposing capital for the con artist and storyteller it is, the book shows how the post-millennial novels of William Gibson, Douglas Coupland, and Dave Eggers work to dismantle the fictions (or illusions) capitalist globalization spurs and continues to rely on.

Apocalyptic Chic Wilfrid Laurier Univ. Press

Equal parts bildungsroman and purported literary artifact, *The Age of Cities* is -really about the age of innocence. A manuscript is discovered inside a hollowed-out home economics textbook: it is the story of a

young man from a small town who comes to the big city at the height of the Cold War. His accidental discovery of a gay - subculture—culminating in a feverish, dreamlike initiation—pushes him irrevocably toward crisis. *The Age of Cities* is about discovery, loss, and the contemporary “closet” where stories lie hidden from view.

The Age of Cities Narr Francke Attempto Verlag

This book deals with legends and images of the apocalypse and post-apocalypse in film and graphic arts, literature and lore from early to modern times and from peoples and cultures around the world. It reflects an increasingly popular leitmotif in literature and visual arts of the 21st century: humanity’s fear of extinction and its quest for survival -- in revenant, supernatural, or living human form. It is the logical continuation of a series of collected essays examining the origins and evolution of myths and legends of the supernatural in Western and non-Western tradition and popular culture. The first two volumes of the series, *The Universal Vampire: Origins and Evolution of a Legend* (Fairleigh Dickinson University

Press, 2013) and *Images of the Modern Vampire: The Hip and the Atavistic*. (Fairleigh Dickinson University Press, 2013) focused on the vampire legend. The third, *The Supernatural Revamped: From Timeworn Legends to Twenty-First-Century Chic* (2016), focused on a range of supernatural beings in literature, film, and other forms of popular culture.

The Necessity of Young Adult Fiction

Bloomsbury Publishing USA

What do literary dystopias reflect about the times? In *Blast, Corrupt, Dismantle, Erase*, contributors address this amorphous but pervasive genre, using diverse critical methodologies to examine how North America is conveyed or portrayed in a perceived age of crisis, accelerated uncertainty, and political volatility. Drawing from contemporary novels such as Cormac McCarthy's *The Road*, Neil Gaiman's *American Gods*, and the work of Margaret Atwood and William Gibson (to name a few), this book examines dystopian literature produced by North American authors between the signing of NAFTA (1994) and the tenth anniversary of 9/11 (2011). As the texts illustrate, awareness of and deep concern

about perceived vulnerabilities—ends of water, oil, food, capitalism, empires, stable climates, ways of life, non-human species, and entire human civilizations—have become central to public discourse over the same period. By asking questions such as “What are the distinctive qualities of post-NAFTA North American dystopian literature?” and “What does this literature reflect about the tensions and contradictions of the inchoate continental community of North America?” *Blast, Corrupt, Dismantle, Erase* serves to resituate dystopian writing within a particular geo-social setting and introduce a productive means to understand both North American dystopian writing and its relevant engagements with a restricted, mapped reality.

The Palgrave Handbook of Cold War Literature Springer

Discusses how young adult fiction offers new ways of thinking about climate change and definitions of citizenship. *The Necessity of Young Adult Fiction* argues that YA fiction helps us to think about some of most pressing problems of the twenty-first century by offering imaginative reconceptualizations about

identity, nation, family, and the human relationship to the planet. Using examples from YA fiction that range from the Harry Potter series to Nnedi Okorafor's trilogy set in contemporary Nigeria, this book argues that the cultural work of YA fiction shapes readers' perceptions, making them receptive to—and invested in—the possibility of positive social change. The novels examined could all be considered “fantastical,” but they offer insights into the real world that all readers—and particularly young adult readers—might draw on in order to reimagine social structures and the well-being of the planet. The book is designed to bring readers into the conversation about how we might create cosmopolitan societies that are shaped around conversation and engagement rather than fear and isolation. Each of these novels, in different ways, illustrate the dangers inherent in fundamentalist visions of the world. Through its discussions about the relationships between reading and citizenship, monsters and families, the local and the global, *The Necessity of Young Adult Fiction* demonstrates that YA fiction is doing some of the most

important and creative work in literature today.

Writing Beyond the End Times? / Écrire au-delà de la fin des temps ? Routledge

This study examines contemporary Spanish dystopian literature and films (in)directly related to the 2008 financial crisis from an urban cultural studies perspective. It explores culturally-charged landscapes that effectively convey the zeitgeist and reveal deep-rooted anxieties about issues such as globalization, consumerism, immigration, speculation, precarity, and political resistance (particularly by Indignados [Indignant Ones] from the 15-M Movement). The book loosely traces the trajectory of the crisis, with the first part looking at texts that underscore some of the behaviors that indirectly contributed to the crisis, and the remaining chapters focusing on works that directly examine the crisis and its

aftermath. This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

Gothic Heroines on Screen Bloomsbury Publishing USA

Imagining Slaves and Robots in Literature, Film, and Popular Culture: Reinventing Yesterday's Slave with Tomorrow's Robot is an interdisciplinary study that seeks to investigate and speculate about the relationship between technology and human nature. It is a timely and creative analysis of the ways in which we domesticate technology and the manner in which the history of slavery continues to be utilized in contemporary society. This text interrogates how the domestic slaves

of the past are being re-imaged as domestic robots of the future. Hampton asserts that the rhetoric used to persuade an entire nation to become dependent on the institution of chattel slavery will be employed to promote the enslavement of technology in the form of humanoid robots with Artificial Intelligence. *Imagining Slaves and Robots in Literature, Film, and Popular Culture* makes the claim that science fiction, film, and popular culture have all been used to normalize the notion of robots in domestic spaces and relationships. In examining the similarities of human slaves and mechanical or biomechanical robots, this text seeks to gain a better understanding of how slaves are created and justified in the imaginations of a supposedly civilized nation. And in doing so, give pause to those who would disassociate America's past from its imminent future.

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