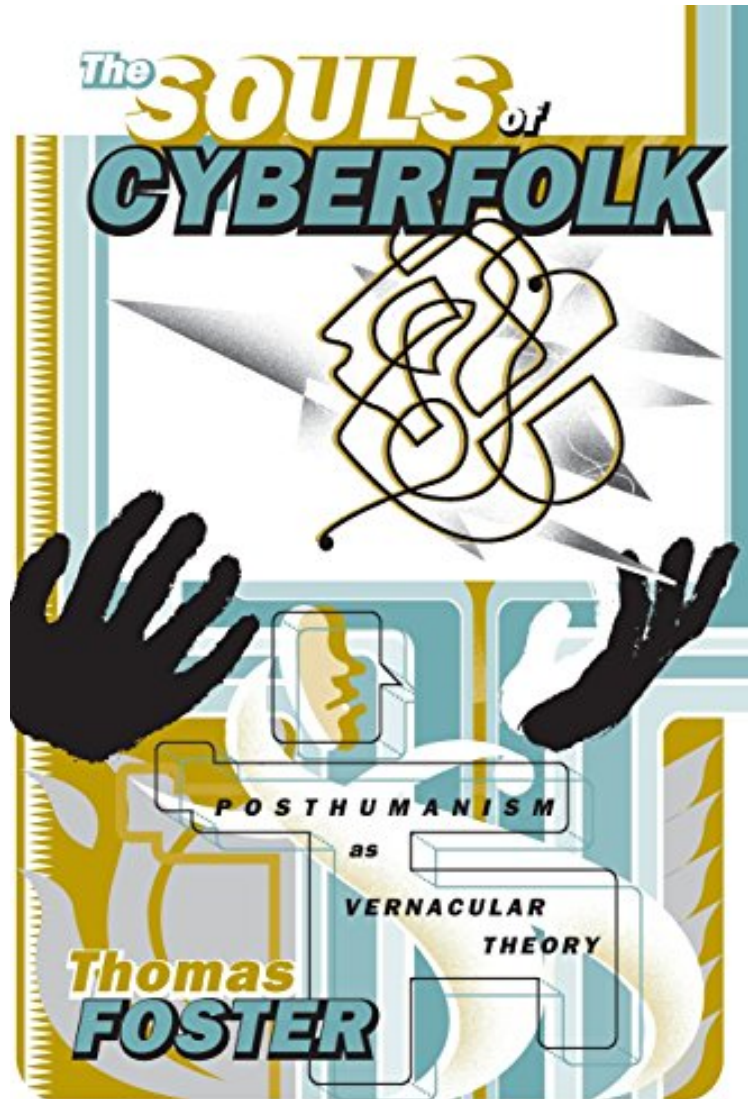


(Pdf free) The Souls of Cyberfolk: Posthumanism as Vernacular Theory (Electronic Mediations)

The Souls of Cyberfolk: Posthumanism as Vernacular Theory (Electronic Mediations)

Thomas Foster

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#2307594 in Books Univ Of Minnesota Press 2005-05-01Original language:EnglishPDF # 1 9.00 x .70 x 5.881, 1.01 #File Name: 0816634068344 pages | File size: 38.Mb

Thomas Foster : The Souls of Cyberfolk: Posthumanism as Vernacular Theory (Electronic Mediations) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Souls of Cyberfolk: Posthumanism as Vernacular Theory (Electronic Mediations):

0 of 0 people found the following review helpful. Five StarsBy York College of PAThis item met out expectations.3 of 5 people found the following review helpful. Studying the Development of CyberpunkBy John MatlockThis book

starts with William Gibson's 1984 novel 'Neuromancer' as being the genesis of Cyberpunk. Mr. Gibson takes some offense at this as there were others before him. In fact you might consider Frankenstein as the start, although to be sure 'cyber' hadn't been invented then. Numerous other science fiction novels have something with computer enhancement to a human, even if it is only with 'smart' prostheses replacing a lost arm. This book traces the transformation of cyberpunk from a literary movement into a multimedia cultural phenomenon. He traces the development of cyberpunk into comic books (Deathlok), film (Robocop - but how could he have missed Darth Vader?), and into other areas.

In *The Souls of Cyberfolk*, Thomas Foster traces the transformation of cyberpunk from a literary movement into a multimedia cultural phenomenon. He examines how cyberpunk defined a framework for thinking about the cultural implications of new technologies - a framework flexible enough to incorporate issues of gender, queer sexualities, and ethnic and racial differences as well as developments in nationalist models of citizenship and global economic flows. Beginning with William Gibson's paradigmatic text *Neuromancer*, and continuing through the works of Maureen McHugh, Melissa Scott, Neal Stephenson, Greg Egan, and Ken MacLeod, Foster measures cyberpunk's reach into social and philosophical movements (the Extropy Institute), commercial art (Hajime Sorayama's gynoids or sexy robot illustrations), comic books (Deathlok), film (Robocop), and music video (from Billy Idol's Cyberpunk album). The central challenge that cyberpunk poses for cultural critics, Foster argues, is to understand what happens when the technological denaturalization of physical embodiment becomes the norm. This question acquires urgency as the focus of his book moves beyond the typical technocultural concerns with gender and sexuality to consider race and models of citizenship - a shift that constitutes one of the book's most original contributions to scholarship on the topic.

About the Author Thomas Foster is associate professor of English and director of the Cultural Studies Program at Indiana University.