

My Mother Was A Computer Digital Subjects And Literary Texts N Katherine Hayles

Postprint Unthought Writing Machines How We Became Posthuman Comparative
Textual Media How We Think My Mother Was a Computer How We Became
Posthuman The Cosmic Web Bacteria to AI Comparative Textual Media Chaos
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since Gutenberg's time every aspect of print has gradually changed but the advent
of computational media has exponentially increased the pace transforming how
books are composed designed edited typeset distributed sold and read n Katherine
Hayles traces the emergence of what she identifies as the postprint condition
exploring how the interweaving of print and digital technologies has changed not
only books but also language authorship and what it means to be human Hayles
considers the ways in which print has been enmeshed in literate societies and how

these are changing as some of the cognitive tasks once performed exclusively by humans are now carried out by computational media interpretations and meaning making practices circulate through transindividual collectivities created by interconnections between humans and computational media which hayles calls cognitive assemblages her theoretical framework conceptualizes innovations in print technology as redistributions of cognitive capabilities between humans and machines humanity is becoming computational just as computational systems are edging toward processes once thought of as distinctively human books in all their diversity are also in the process of becoming computational representing a crucial site of ongoing cognitive transformations hayles details the consequences for the humanities through interviews with scholars and university press professionals and considers the cultural implications in readings of two novels the silent history and the word exchange that explore the postprint condition spanning fields including book studies cultural theory and media archeology postprint is a strikingly original consideration of the role of computational media in the ongoing evolution of humanity

n katherine hayles is known for breaking new ground at the intersection of the sciences and the humanities in unthought she once again bridges disciplines by revealing how we think without thinking how we use cognitive processes that are inaccessible to consciousness yet necessary for it to function marshalling fresh insights from neuroscience cognitive science cognitive biology and literature hayles expands our understanding of cognition and demonstrates that it involves more than consciousness alone cognition as hayles defines it is applicable not only to nonconscious processes in humans but to all forms of life including unicellular organisms and plants startlingly she also shows that cognition operates in the sophisticated information processing abilities of technical systems when humans and cognitive technical systems interact they form cognitive assemblages as found in urban traffic control drones and the trading algorithms of finance capital for instance and these assemblages are transforming life on earth the result is what hayles calls a planetary cognitive ecology which includes both human and technical actors and which poses urgent questions to humanists and social scientists alike at a time when scientific and technological advances are bringing far reaching aspects of cognition into the public eye unthought reflects deeply on our contemporary situation and moves us toward a more sustainable and flourishing environment for all beings

a pseudo autobiographical exploration of the artistic and cultural impact of the

transformation of the print book to its electronic incarnations

in this age of dna computers and artificial intelligence information is becoming disembodied even as the bodies that once carried it vanish into virtuality while some marvel at these changes envisioning consciousness downloaded into a computer or humans beamed star trek style others view them with horror seeing monsters brooding in the machines in how we became posthuman n katherine hayles separates hype from fact investigating the fate of embodiment in an information age hayles relates three interwoven stories how information lost its body that is how it came to be conceptualized as an entity separate from the material forms that carry it the cultural and technological construction of the cyborg and the dismantling of the liberal humanist subject in cybernetic discourse along with the emergence of the posthuman ranging widely across the history of technology cultural studies and literary criticism hayles shows what had to be erased forgotten and elided to conceive of information as a disembodied entity thus she moves from the post world war ii macy conferences on cybernetics to the 1952 novel *limbo* by cybernetics aficionado bernard wolfe from the concept of self making to philip k dick s literary explorations of hallucination and reality and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems although becoming posthuman can be nightmarish hayles shows how it can also be liberating from the birth of cybernetics to artificial life how we became posthuman provides an indispensable account of how we arrived in our virtual age and of where we might go from here

for the past few hundred years western cultures have relied on print when writing was accomplished by a quill pen inkpot and paper it was easy to imagine that writing was nothing more than a means by which writers could transfer their thoughts to readers the proliferation of technical media in the latter half of the twentieth century has revealed that the relationship between writer and reader is not so simple from telegraphs and typewriters to wire recorders and a sweeping array of digital computing devices the complexities of communications technology have made mediality a central concern of the twenty first century despite the attention given to the development of the media landscape relatively little is being done in our academic institutions to adjust in comparative textual media editors n katherine hayles and jessica pressman bring together an impressive range of essays from leading scholars to address the issue among them matthew kirschenbaum on archiving in the digital era patricia crain on the connection between a child s formation of self and the possession of a book and mark marino exploring how to

read a digital text not for content but for traces of its underlying code primarily arguing for seeing print as a medium along with the scroll electronic literature and computer games this volume examines the potential transformations if academic departments embraced a media framework ultimately comparative textual media offers new insights that allow us to understand more deeply the implications of the choices we and our institutions are making contributors stephanie boluk vassar college jessica brantley yale u patricia crain nyu adriana de souza e silva north carolina state u johanna drucker ucla thomas fulton rutgers u lisa gitelman new york u william a johnson duke u matthew g kirschenbaum u of maryland patrick lemieux mark c marino u of southern california rita raley u of california santa barbara john david zuern u of hawai i at m noa

how do we think n katherine hayles poses this question at the beginning of this bracing exploration of the idea that we think through with and alongside media as the age of print passes and new technologies appear every day this proposition has become far more complicated particularly for the traditionally print based disciplines in the humanities and qualitative social sciences with a rift growing between digital scholarship and its print based counterpart hayles argues for contemporary technogenesis the belief that humans and technics are coevolving and advocates for what she calls comparative media studies a new approach to locating digital work within print traditions and vice versa hayles examines the evolution of the field from the traditional humanities and how the digital humanities are changing academic scholarship research teaching and publication she goes on to depict the neurological consequences of working in digital media where skimming and scanning or hyper reading and analysis through machine algorithms are forms of reading as valid as close reading once was hayles contends that we must recognize all three types of reading and understand the limitations and possibilities of each in addition to illustrating what a comparative media perspective entails hayles explores the technogenesis spiral in its full complexity she considers the effects of early databases such as telegraph code books and confronts our changing perceptions of time and space in the digital age illustrating this through three innovative digital productions steve tomasula s electronic novel toc steven hall s the raw shark texts and mark z danielewski s only revolutions deepening our understanding of the extraordinary transformative powers digital technologies have placed in the hands of humanists how we think presents a cogent rationale for tackling the challenges facing the humanities today

we live in a world according to n katherine hayles where new languages are

constantly emerging proliferating and fading into obsolescence these are languages of our own making the programming languages written in code for the intelligent machines we call computers hayles s latest exploration provides an exciting new way of understanding the relations between code and language and considers how their interactions have affected creative technological and artistic practices my mother was a computer explores how the impact of code on everyday life has become comparable to that of speech and writing language and code have grown more entangled the lines that once separated humans from machines analog from digital and old technologies from new ones have become blurred my mother was a computer gives us the tools necessary to make sense of these complex relationships hayles argues that we live in an age of intermediation that challenges our ideas about language subjectivity literary objects and textuality this process of intermediation takes place where digital media interact with cultural practices associated with older media and here hayles sharply portrays such interactions how code differs from speech how electronic text differs from print the effects of digital media on the idea of the self the effects of digitality on printed books our conceptions of computers as living beings the possibility that human consciousness itself might be computational and the subjective cosmology wherein humans see the universe through the lens of their own digital age we are the children of computers in more than one sense and no critic has done more than n katherine hayles to explain how these technologies define us and our culture heady and provocative my mother was a computer will be judged as her best work yet

in this age of dna computers and artificial intelligence information is becoming disembodied even as the bodies that once carried it vanish into virtuality while some marvel at these changes envisioning consciousness downloaded into a computer or humans beamed star trek style others view them with horror seeing monsters brooding in the machines in how we became posthuman n katherine hayles separates hype from fact investigating the fate of embodiment in an information age hayles relates three interwoven stories how information lost its body that is how it came to be conceptualized as an entity separate from the material forms that carry it the cultural and technological construction of the cyborg and the dismantling of the liberal humanist subject in cybernetic discourse along with the emergence of the posthuman ranging widely across the history of technology cultural studies and literary criticism hayles shows what had to be erased forgotten and elided to conceive of information as a disembodied entity thus she moves from the post world war ii macy conferences on cybernetics to the 1952 novel limbo by cybernetics aficionado bernard wolfe from the concept of self

making to philip k dick s literary explorations of hallucination and reality and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems although becoming posthuman can be nightmarish hayles shows how it can also be liberating from the birth of cybernetics to artificial life how we became posthuman provides an indispensable account of how we arrived in our virtual age and of where we might go from here

from the central concept of the field which depicts the world as a mutually interactive whole with each part connected to every other part by an underlying field have come models as diverse as quantum mathematics and saussure s theory of language in the cosmic n katherine hayles seeks to establish the scope of the field concept and to assess its importance for contemporary thought she then explores the literary strategies that are attributable directly or indirectly to the new paradigm among the texts at which she looks closely are robert pirsig s zen and the art of motorcycle maintenance nabokov s ada d h lawrence s early novels and essays borges s fiction and thomas pynchon s gravity s rainbow

a new theory of mind that includes nonhuman and artificial intelligences the much lauded superiority of human intelligence has not prevented us from driving the planet into ecological disaster for n katherine hayles the climate crisis demands that we rethink basic assumptions about human and nonhuman intelligences in bacteria to ai hayles develops a new theory of mind what she calls an integrated cognitive framework icf that includes the meaning making practices of lifeforms from bacteria to plants animals humans and some forms of artificial intelligence through a sweeping survey of evolutionary biology computer science and contemporary literature hayles insists that another way of life with icf at its core is not only possible but necessary to safeguard our planet s future

primarily arguing for seeing print as a medium along with the scroll electronic literature and computer games this volume examines the potential transformations if academic departments embraced a media framework the editors bring together an impressive range of leading scholars to offer new insights for better understanding the implications of the choices we and our institutions are making

hayles s point is that the almost simultaneous appearance of interest in complex systems across many disciplines physics mathematics biology information theory literature literary theory signals a profound paradigm and epistemological shift she calls the new paradigm orderly disorder this is a timely informative and enormously thought provoking book nancy craig simmons american literature n

katherine hayles here investigates parallels between contemporary literature and critical theory and the science of chaos she finds in both scientific and literary discourse new interpretations of chaos which is seen no longer as disorder but as a locus of maximum information and complexity she examines structures and themes of disorder in the education of henry adams doris lessing s golden notebook and works by stanislaw lem hayles shows how the writings of poststructuralist theorists including barthes lyotard derrida serres and de man incorporate central features of chaos theory

a visible presence for some two decades electronic literature has already produced many works that deserve the rigorous scrutiny critics have long practiced with print literature only now however with electronic literature by n katherine hayles do we have the first systematic survey of the field and an analysis of its importance breadth and wide ranging implications for literary study hayles s book is designed to help electronic literature move into the classroom her systematic survey of the field addresses its major genres the challenges it poses to traditional literary theory and the complex and compelling issues at stake she develops a theoretical framework for understanding how electronic literature both draws on the print tradition and requires new reading and interpretive strategies grounding her approach in the evolutionary dynamic between humans and technology hayles argues that neither the body nor the machine should be given absolute theoretical priority rather she focuses on the interconnections between embodied writers and users and the intelligent machines that perform electronic texts through close readings of important works hayles demonstrates that a new mode of narration is emerging that differs significantly from previous models key to her argument is the observation that almost all contemporary literature has its genesis as electronic files so that print becomes a specific mode for electronic text rather than an entirely different medium hayles illustrates the implications of this condition with three contemporary novels that bear the mark of the digital included with the book is a cd the electronic literature collection volume 1 containing sixty new and recent works of electronic literature with keyword index authors notes and editorial headnotes representing multiple modalities of electronic writing hypertext fiction kinetic poetry generative and combinatorial forms network writing codework 3d narrative animations installation pieces and flash poetry the elc 1 encompasses comparatively low tech work alongside heavily coded pieces complementing the text and the cd rom is a website offering resources for teachers and students including sample syllabi original essays author biographies and useful links together the three elements provide an exceptional pedagogical opportunity in

electronic literature n katherine hayles has delivered a wonderfully structured synthetic overview of writers texts critics and publication venues for the field of electronic literature in it she has managed to articulate a non canonical canon a body of work and set of ideas that are flexible rather than fixed inclusive rather than exclusive rita raley university of california santa barbara kate hayles has been there since the beginning she helped formulate the field of digital literature all readers will be charmed by her new book high school and college literature and art teachers in particular will find this book and the cd immediately helpful to introducing students to creative writing in a new media mode thom swiss university of minnesota kate hayles stays with a text whether electronic or otherwise like almost no other reader or player inhabiting each work with care and caring transforming its material specificity to embodied sense and sensuality rather than a hollow category in the course of defining a field she has set it abloom and in the process refreshed our imagination michael joyce vassar college no critic save n katherine hayles has the wide grasp of literary criticism new media history and technology cyberculture and its philosophical implications and the interplay between electronic and print imaginative writing now in the five straightforward readable chapters of electronic literature she supplies the tools and builds the contexts necessary for everyone to grasp the importance of her topic and integrate it into her or his own knowledge base her book and cd package will be snapped up by scholars and students alike dee morris university of iowa

the scientific discovery that chaotic systems embody deep structures of order is one of such wide ranging implications that it has attracted attention across a spectrum of disciplines including the humanities in this volume fourteen theorists explore the significance for literary and cultural studies of the new paradigm of chaotics forging connections between contemporary literature and the science of chaos they examine how changing ideas of order and disorder enable new readings of scientific and literary texts from newton s principia to ruskin s autobiography from victorian serial fiction to borges s short stories n katherine hayles traces shifts in meaning that chaos has undergone within the western tradition suggesting that the science of chaos articulates categories that cannot be assimilated into the traditional dichotomy of order and disorder she and her contributors take the relation between order and disorder as a theme and develop its implications for understanding texts metaphors metafiction audience response and the process of interpretation itself their innovative and diverse work opens the interdisciplinary field of chaotics to literary inquiry

modernist physics takes as its focus the ideas associated with three scientific papers published by albert einstein in 1905 considering the dissemination of those ideas both within and beyond the scientific field and exploring the manifestation of similar ideas in the literary works of virginia woolf and d h lawrence drawing on gillian beer s suggestion that literature and science share the moment s discourse modernist physics seeks both to combine and to distinguish between the two standard approaches within the field of literature and science direct influence and the zeitgeist the book is divided into three parts each of which focuses on the ideas associated with one of einstein s papers part i considers woolf in relation to einstein s paper on light quanta arguing that questions of duality and complementarity had a wider cultural significance in the early twentieth century than has yet been acknowledged and suggesting that woolf can usefully be considered a complementary rather than a dualistic writer part ii looks at lawrence s reading of at least one book on relativity in 1921 and his subsequent suggestion in *fantasia of the unconscious* that we are in sad need of a theory of human relativity a theory which is shown to be relevant to lawrence s writing of relationships both before and after 1921 part iii considers woolf and lawrence together alongside late nineteenth and early twentieth century discussions of molecular physics and crowd psychology suggesting that einstein s work on brownian motion provides a useful model for thinking about individual literary characters

the first systematic comprehensive reference covering the ideas genres and concepts behind digital media the study of what is collectively labeled new media the cultural and artistic practices made possible by digital technology has become one of the most vibrant areas of scholarly activity and is rapidly turning into an established academic field with many universities now offering it as a major the johns hopkins guide to digital media is the first comprehensive reference work to which teachers students and the curious can quickly turn for reliable information on the key terms and concepts of the field the contributors present entries on nearly 150 ideas genres and theoretical concepts that have allowed digital media to produce some of the most innovative intellectual artistic and social practices of our time the result is an easy to consult reference for digital media scholars or anyone wishing to become familiar with this fast developing field

design is part of ordinary everyday life to be found in every room in every building in the world while we may tend to think of design in terms of highly desirable objects this book encourages us to think about design as ubiquitous from

plumbing to television and as an agent of social change from telephones to weapon systems the design culture reader brings together an international array of writers whose work is of central importance for thinking about design culture in the past present and future essays from philosophers media and cultural theorists historians of design anthropologists cultural historians artists and literary critics all demonstrate the enormous potential of design studies for understanding the modern world organised in thematic sections the design culture reader explores the social role of design by looking at the impact it has in a number of areas especially globalisation ecology and the changing experiences of modern life particular essays focus on topics such as design and the senses design and war and design and technology while the editor's introduction to the collection provides a compelling argument for situating design studies at the very forefront of contemporary thought

moving beyond traditional cyberculture studies paradigms in several key ways this comprehensive collection marks the increasing convergence of cyberculture with other forms of media and with all aspects of our lives in a digitized world includes essential readings for both the student and scholar of a diverse range of fields including new and digital media internet studies digital arts and culture studies network culture studies and the information society incorporates essays by both new and established scholars of digital cultures including andy miah eugene thacker lisa nakamura chris hables gray sonia livingstone and espen aarseth created explicitly for the undergraduate student with comprehensive introductions to each section that outline the main ideas of each essay explores the many facets of cyberculture and includes sections on race politics gender theory gaming and space the perfect companion to nayar's introduction to new media and cyberculture

in what n katherine hayles describes as this enormously ambitious posthumous volume renowned scholar george slusser offers a definitive version of the argument about the history of science fiction that he developed throughout his career that several important ideas and texts routinely overlooked in other critical studies made significant contributions to the creation of modern science fiction as it developed into a truly global literature he explores how key thinkers like rené descartes benjamin constant thomas dequincey guy du maupassant j d bernal and ralph waldo emerson influenced and are reflected in twentieth century science fiction stories from the united states great britain france germany poland and

the conclusion begins with Slusser's overview of global science fiction in the twenty-first century and discusses recent developments in countries like China, Romania, and Israel. Hayles's foreword provides a useful summation of the book's contents, while science fiction writer Gregory Benford contributes an afterword providing a personal perspective on the life and thoughts of his longtime friend. The book was edited by Slusser's former colleague Gary Westfahl, a distinguished scholar in his own right.

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