

CONCEPTUALISING THE GLOBAL IN THE WAKE OF THE POSTMODERN

This book argues that, in the wake of the postmodern, contemporary culture becomes once again concerned with totality, the main focal point of expression for this being concepts of the global. It uncovers predominant ways of conceptualizing the global in contemporary literature, film and theory. In so doing, it offers a fresh approach to the study of globalization and culture, identifying four main categories under which concepts of the global can be placed: the immanent, the transcendent, the contingent and the beyond-measure. Alongside this, it discovers a confrontation between two predominant ways of figuring human relations on a global scale. *Conceptualising the Global in the Wake of the Postmodern* examines the works of various authors and filmmakers, such as Margaret Atwood, Don DeLillo, Kazuo Ishiguro, Douglas Coupland, David Cronenberg, Charlie Kaufman, and David Lynch, to show how the idea of totality has returned in contemporary culture.

JOEL EVANS is Assistant Professor in Literature at the University of Nottingham. He has published articles in *New Review of Film and Television Studies*, *Textual Practice*, and *Novel: A Forum on Fiction*.

CAMBRIDGE STUDIES IN TWENTY-FIRST-CENTURY
LITERATURE AND CULTURE

Editor
Peter Boxall, *University of Sussex*

As the cultural environment of the twenty-first century comes into clearer focus, Cambridge Studies in Twenty-First-Century Literature and Culture presents a series of monographs that undertakes the most penetrating and rigorous analysis of contemporary culture and thought.

The series is driven by the perception that critical thinking today is in a state of transition. The global forces that produce cultural forms are entering into powerful new alignments, which demand new analytical vocabularies in the wake of later twentieth century theory. The series will demonstrate that theory is not simply a failed revolutionary gesture that we need to move beyond, but rather brings us to the threshold of a new episteme, which will require new theoretical energy to navigate.

In this spirit, the series will host work that explores the most important emerging critical contours of the twenty-first century, marrying inventive and imaginative criticism with theoretical and philosophical rigor. The aim of the series will be to produce an enduring account of the twenty-first-century intellectual landscape that will not only stand as a record of the critical nature of our time, but that will also forge new critical languages and vocabularies with which to navigate an unfolding age. In offering a historically rich and philosophically nuanced account of contemporary literature and culture, the series will stand as an enduring body of work that helps us to understand the cultural moment in which we live.

FORTHCOMING BOOKS IN THIS SERIES:

Caroline Edwards *Utopia and the Contemporary British Novel*

CONCEPTUALISING THE
GLOBAL IN THE WAKE OF
THE POSTMODERN

Literature, Culture, Theory

JOEL EVANS

University of Nottingham



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-108-49701-5 — Conceptualising the Global in the Wake of the Postmodern
Joel Evans
Frontmatter
[More Information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781108497015
DOI: 10.1017/9781108683722

© Joel Evans 2019

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2019

Printed and bound in Great Britain by Clays Ltd, Elcograf S.p.A.

A catalogue record for this publication is available from the British Library.

ISBN 978-1-108-49701-5 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

| | |
|--|----------------|
| <i>Acknowledgements</i> | <i>page</i> vi |
| Introduction | i |
| 1 Immanence I: Atwood, Danielewski, Sloterdijk | 27 |
| 2 Immanence II: Cronenberg, Kaufman, Hardt and Negri | 48 |
| 3 Transcendence: DeLillo, Self, Blomkamp | 74 |
| 4 Contingency: <i>Cloud Atlas</i> , Meillassoux, Ali Smith | 101 |
| 5 Beyond-Measure: Ishiguro, Keiller, Lynch | 128 |
| Conclusion | 157 |
| <i>Notes</i> | 167 |
| <i>References</i> | 183 |
| <i>Index</i> | 200 |

Acknowledgements

Thanks are due, first and foremost, to three people. Firstly, to Maria, whose intellectual, emotional and practical support made this book possible. Secondly, to my parents: again, without them, this book would not have seen the light of day. I'm also grateful in particular to Michael Greaney, who has read earlier drafts of the book, and offered plenty of shrewd advice. The book was composed largely at the University of Lancaster, and so my thanks are due to all those who played a part in the development of it whilst I was there. The comments and suggestions provided by both Ray Ryan, my anonymous reviewers and others at Cambridge University Press were very useful in getting the manuscript to its final state. Finally, I would like to thank Peter Boxall, whose belief in the project has been invaluable.

Shorter versions of Chapter 2 and Chapter 4 have been published in substantially different form in *New Review of Film and Television Studies* (Taylor and Francis) and *Textual Practice* (Taylor and Francis), respectively.