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| 1. Record Nr.           | UNINA9910796986603321   |
| Autore                  | Dostoyevsky Fyodor <1821-1881, >  |
| Titolo                  | The brothers karamazov // by Fyodor Dostoevsky  |
| Pubbl/distr/stampa      | Minneapolis, MN : , : Lerner Publishing Group, , [2015]<br>©2015  |
| ISBN                    | 1-4677-8744-2   |
| Descrizione fisica      | 1 online resource (761 pages)   |
| Disciplina              | 813.54  |
| Soggetti                | Inquisition - Spain   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| -----                   |   |
| 2. Record Nr.           | UNINA9911046582903321   |
| Autore                  | Bender Stephanie <p>Stephanie Bender, Albert-Ludwigs-Universität<br>Freiburg, Deutschland </p>                              |
| Titolo                  | Ethics for the Future : Perspectives from 21st Century Fiction /<br>Stephanie Bender  |
| Pubbl/distr/stampa      | Bielefeld, : transcript Verlag, 2023  |
| ISBN                    | 9783839468203<br>3839468205   |
| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (317 pages)   |
| Collana                 | Edition Kulturwissenschaft  |
| Disciplina              | 891.709003  |
| Soggetti                | Future<br>Ethics<br>Film<br>Novels<br>21st Century<br>Literature<br>American Studies<br>British Studies<br>Literary Studies |
| -----                   |   |

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	<p>Cover -- Contents -- Acknowledgements -- Introduction -- Challenging Times -- Ethics for the Future: From Humanism to Posthumanism -- Ethical Criticism in the 21st Century -- Aesthetics for the Future: Popular Future Fictions -- The Chapters -- 2 Ethics for the Future through Fiction -- A Difficult Heritage: Humanism and Beyond -- New Ethics for a New Age: Hans Jonas -- Deconstruction, Ethics, and the Anthropocene: Joanna Zylińska -- Towards Posthumanist Ethics -- Actual Worlds and Possible Futures in Fiction -- Existing Ethical Approaches to Literature -- Ethical Criticism in Film -- Limitations of Existing Approaches -- Future Ethical Criticism: Worlds in the Making -- 3 Future World Ecologies: Kim Stanley Robinson's New York 2140 (2017) and James Cameron's Avatar (2009) -- A Political WorldEcology Approach: Kim Stanley Robinson's NewYork 2140 -- New Realist Utopianism -- Ethics through an Aesthetic Unity of Effect -- The Capitalocene: EconomyEcology -- Political Organisation through Actor Networks -- Back to "Nature" in James Cameron's Avatar -- Effective Affection? Ethical Responses to the Fantastic -- Ecologies without Nature -- The Unobtainium of the IndustrialMilitary Complex -- Are the Scientists also the Good Guys? -- Can You See What Is Real? -- Conclusion -- 4 Transhumanist Futures: Christopher Nolan's Interstellar (2014) and Wally Pfister's Transcendence (2014) -- Transhumanist Ethics in Christopher Nolan's Interstellar -- Directing Viewers' Emotions -- The End Times of the Earth's World Ecology Managed by Bureaucrats -- Normative Humanity and Border Transgressions -- The Scientific, Science Fiction, and Space -- The Otherworld in Space: A Fusion of Science and Love -- Philosophical Essentialism: Futuristic Technologies and The Humanin Wally Pfister's Transcendence -- More than Black and White: Ambiguous Ethics and Aesthetics.</p> <p>Will as a Prototypical Representative of Transhumanist Thought -- Technology as a New Form of Secular Spirituality -- A Natural Techno Spirituality -- The Classical Substantivist View: Revolutionary Independence fromTechnology -- The Resolution? Max as Middle Ground, Love as Reconciling Force -- Conclusion -- 5 Futuristic Digital Neoliberalism: Spike Jonze's Her (2013) and Dave Eggers's The Circle (2013) -- The Self and the Other in Digital Neoliberalism: Relationshipsand Identities in Spike Jonze's Her -- The Aesthetics of Digital Neoliberalism, the Self and the Other -- A Digital Mimicking of Neoliberal Selfhood -- Failed Romance: Meeting the Self instead of the Other -- Selling Love -- A Posthuman(ist) Possibility of an Other(world) -- The Economy of Attention in Dave Eggers's The Circle -- The Aesthetics of Warning -- The Threat of a Digital Economy of Attention -- Digital Capitalism and Transhumanism -- The Individual Level: Computational Psychologies -- The Political Level: Democratic Transhumanism -- The Physical and the Political Economy as Otherworlds -- Conclusion -- 6 Biopolitics of the Future: Kazuo Ishiguro's Never Let Me Go (2006) and Don DeLillo's Zero K (2016) -- The Biopolitics of Health in an Alternative Past: KnowingandNotKnowinginKazuo Ishiguro's Never Let Me Go -- Knowing and Not Knowing -- The Alternative Futuristic History -- The Complicity of the Deprived -- Narrative Worldmaking -- Structures of</p>

Recognition -- Making Arts and Creating Illusions: Humanist Art as a Tool for Ideological Worldmaking -- A Futuristic Present: The Power over Life and Death in Don DeLillo's Zero K -- The Present as Future -- The Biopolitics of Death in the Future -- Language and Life -- The Immortality of Art and the Art of Immortality -- The Little Life as Otherworld -- Conclusion.

7 More than Human?: Threats of AI in Dennis Villeneuve's Blade Runner 2049 (2017) and Alex Garland's ExMachina (2014) -- "To Be Born Is to Have a Soul, I Guess." Reproduction and Human(e)ness in Dennis Villeneuve's Blade Runner 2049 -- The Ethics and Aesthetics of Biopunk Futures -- Reality and Simulation -- The Dominant World: Capitalism and Transhumanism, Again -- Reproducing "the Human" -- Deconstructing "the Human" -- Reflecting the Speculative Spectacle: Alex Garland's ExMachina -- The Speculative Spectacle: Cultural Fear of AI -- ExMachina "through the Looking Glass" -- Transhumanist Hubris: Nathan -- Humanism Failed: Caleb as the Antihero -- Posthuman(ist) Otherness: Ava -- Conclusion -- 8 Posthumanist Futures: Margaret Atwood's MaddAddam Trilogy (2003, 2006, 2013) and Paolo Bacigalupi's The Windup Girl (2009) -- Ethics through Metafiction: Storytelling in Margaret Atwood's MaddAddam Trilogy -- "It matters what stories make worlds, what worlds make stories" -- Postmodernist Aesthetics and Ethics -- Neoliberal Capitalism Unleashed -- The Otherworld of the Gardeners -- The Story of the Apocalypse -- Postapocalyptic Posthumanism -- Nonhuman Agents and Posthumanist Ethics in Paolo Bacigalupi's The Windup Girl -- Biopunk and the Aesthetics of Scale -- A Complex Entanglement of Worlds -- The Bioconservatist Regression to "Niche and Nature" -- The New Expansion of Biocapitalism -- Posthuman and Transhumanist Perspectives -- Posthumanist Ethics -- Conclusion -- 9 Contemporary Imaginaries of the Future -- Ethical Openness versus Closure -- Unmaking Capitalist Futures -- Otherworlds of the Future -- Speculative Realism -- Works Cited.

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## Sommario/riassunto

Which of the possible futures might be a good future, and how do we know? Stephanie Bender looks at contemporary films and novels to address major ethical challenges of the future: the ecological catastrophe, digitalisation and biotechnology. She proposes that fiction and its modes of aesthetic simulation and emotional engagement offer a different way of knowing and judging possible futures. From a critical posthumanist angle, she discusses works ranging from Don DeLillo's Zero K (2017) and Margaret Atwood's MaddAddam Trilogy (2003-2013) to Kim Stanley Robinson's New York 2140 as well as Avatar (2009), and Blade Runner 2049 (2017) among many others.

Besprochen in: mediendiskurs, 109 (2024), Lothar Mikos

»Eine anspruchsvolle, aber lohnenswerte Lektüre, die aktuelle ethische Fragestellungen um eine innovative Perspektive bereichert. Sie eignet sich für akademisch Interessierte, die bereit sind, traditionelle Ethikvorstellungen infrage zu stellen und über eine posthumanistische Zukunftsethik nachzudenken.«

»Auf beeindruckende Weise arbeitet Bender die Spannungen und ökologischen sowie sozialen Folgen eines hermetisch abgeriegelten Anthropozentrismus und dessen technische Selbsterweiterung heraus.«

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