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| 1. | Record Nr. | UNINA9910712173503321 |
| | Titolo | Air Transport Agreement between the United States of America and the Kingdom of the Netherlands, in Respect of the Caribbean Part of the Netherlands, Relating to Air Transport between the Caribbean Part of the Netherlands and the United States of America |
| | Pubbl/distr/stampa | United States Department of State Washington, D.C |
| | Lingua di pubblicazione | Inglese |
| | Formato | Materiale a stampa |
| | Livello bibliografico | Monografia |
| 2. | Record Nr. | UNINA9910861953503321 |
| | Autore | Sigg Pascal |
| | Titolo | Mediating the Real : Self-Reflection in Recent American Reportage |
| | Pubbl/distr/stampa | Bielefeld : , : transcript Verlag, , 2024 ©2024 |
| | ISBN | 9783839473269 3839473268 |
| | Edizione | [1st ed.] |
| | Descrizione fisica | 1 online resource (307 pages) |
| | Collana | Gegenwartsliteratur Series |
| | Soggetti | LITERARY CRITICISM / American / General |
| | Lingua di pubblicazione | Inglese |
| | Formato | Materiale a stampa |
| | Livello bibliografico | Monografia |
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Mecca" (2005) -- 2.4 The Incapable Medium in John Jeremiah Sullivan's "Upon This Rock" (2012) -- 2.5 Uncertainties and the Negotiation of Trust in Communing -- 3 On Real Bodies: Mediating Other Human Media -- 3.1 Reflexive Subjectivities and Their Differences -- 3.2 The Mysterious Medium in George Saunders's "Buddha Boy" (2007) -- 3.3 Aware Media in John Jeremiah Sullivan's "Getting Down to What is Really Real" (2011) -- 3.4 Different Media in Mac McClelland's "Delusion is the Thing With Feathers" (2017) -- 3.5 The Possibilities of Reflexivity -- 4 On Real Fragmentation: Mediating Violence -- 4.1 Material and Symbolic Violence -- 4.2 The Fractured Medium in George Saunders's "Tent City, U.S.A." (2009) -- 4.3 The Atoning Medium in Michael Paterniti's "Should We Get Used To Mass Shootings?" (2016) -- 4.4 The Resilient Medium in Rachel Kaadzi Ghansah's "A Most American Terrorist" (2017) -- 4.5 The Reflexivity of Violence -- Conclusion -- The Possibilities of Human Media -- Bibliography

Sommario/riassunto

As a literary genre, the nonfictional reportage has particular implications for the role of the writer. Pascal Sigg shows how six U.S. American writers, including David Foster Wallace, George Saunders, and Rachel Kaadzi Ghansah, reflect on themselves as human media in their reportage. The writers assert themselves in a postmodern way by scrutinizing their own mediation. As it also traces and develops the theorization of reportage as genre along the reporters' early concerns with technical media, this pioneering contribution to literary journalism studies paves a way for a new materialist approach in the under-researched field.
