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Autore	Line Francis <1595-1675.>
Titolo	An appendix to Clavis horologiæ, or, An explication of the pyramidal dial set up in His Majesties garden at White-Hall, anno 1669 [[electronic resource]] : in which very many sorts of dyals are contained ... // by the Reverend Father Francis Hall, otherwise Line, of the Society of Jesus .
Pubbl/distr/stampa	[London], : Printed at Liege, by Guillaume Street, in the year of our Lord 1673, and reprinted at London, 1685
Descrizione fisica	[4], 38, [2] p., 17 leaves of plates : ill
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Lingua di pubblicazione	Inglese
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Autore	Hundorova T. I.
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Nota di contenuto	Front matter -- Contents -- Acknowledgements -- Translator's Acknowledgements -- A Note on Transliteration -- Preface -- 1. Nuclear Discourse, or Literature after Chornobyl -- 2. Nuclear Apocalypse and Postmodernism -- 3. The Socialist Realist Chornobyl Discourse -- 4. Nuclear (Non)-Representation -- 5. Chornobyl and Virtuality -- 6. Chornobyl and the Cultural Archive -- 7. Chornobyl Postmodern Topography -- 8. Chornobyl and the Crisis of Language -- 9. Postmodernism: The Synchronization of History -- 10. Ukrainian Postmodernism: The Historical Framework -- 11. A Farewell to the Classic -- 12. The "Ex-Centricity" of the Great Character -- 13. Postmodernism and the "Cultural Organic" -- 14. Postmodernism as Ironic Behavior -- 15. Bu-Ba-Bu: A New Literary Formation -- 16. The Carnavalesque Postmodern -- 17. Yuri Andrukhovych's Carnival: A History of Self-Destruction -- 18. After the Carnival: Bu-Ba-Bu Postmortem -- 19. Narrative Apocalypse: Taras Prokhasko's Topographic Writing -- 20. The Virtual Apocalypse: The Post-Verbal Writing of Yurko Izdryk -- 21. The Grotesques of the Kyiv Underground: Dibrova— Zholdak—Podervianskyi -- 22. Feminist Postmodernism: Oksana Zabuzhko -- 23. Postmodern Europe: Revision, Nostalgia, and Revenge -- 24. The Chornobyl Apocalypse of Yevhen Pashkovsky -- 25. The Postmodern Homelessness of Serhiy

Zhadan -- 26. Volodymyr Tsybulko's Pop-Postmodernism -- 27. The (De)KONstructed Postmodernism of Yuriy Tarnawsky -- A Comment from the "End of Postmodernism" -- A Commentary on the "End of Ukrainian Postmodernism" -- Bibliography -- Index

Sommario/riassunto

Having exploded on the margins of Europe, Chornobyl marked the end of the Soviet Union and tied the era of postmodernism in Western Europe with nuclear consciousness. The Post-Chornobyl Library in Tamara Hundorova's book becomes a metaphor of a new Ukrainian literature of the 1990s, which emerges out of the Chornobyl nuclear trauma of the 26th of April, 1986. Ukrainian postmodernism turns into a writing of trauma and reflects the collisions of the post-Soviet time as well as the processes of decolonization of the national culture. A carnivalization of the apocalypse is the main paradigm of the post-Chornobyl text, which appeals to "homelessness" and the repetition of "the end of histories." Ironic language game, polymorphism of characters, taboo breaking, and filling in the gaps of national culture testify to the fact that the Ukrainians were liberating themselves from the totalitarian past and entering the society of the spectacle. Along this way, the post-Chornobyl character turns into an ironist, meets with the Other, experiences a split of his or her self, and witnesses a shift of geo-cultural landscapes.
