

Terminal Identity: The Virtual Subject In Postmodern Science Fiction

complicating our sense of his overall project. Some such scaffolding could have provided Grindon's book with a more complex organization based on a developing thesis about the nature of historical representation. As it is, the chapters are arranged according to a straightforward chronological scheme.

A greater reliance on theory could also have improved on the book's choice of examples. As it stands, Grindon treats two Italian films, one French and two American. Why these and not others? And why, in particular, focus so much attention on Italian and American productions rather than including examples from other nations? Though Grindon claims in his first chapter that "these productions seemed to me to offer especially apt examples of influential practices and representative trends," (26) he never expands on this statement, leaving the reader to wonder what influential practices and representative trends he is referring to. Some consideration of films of non-Western cultures, for example, might have problematized his controlling ideas of romance and spectacle in provocative ways.

The relatively minor role played by theory in *Shadows on the Pair*, however, does not detract from the study's significant virtues, not the least of which is its welcome discussion of gender and class. The former topic is implied in the concept of the romantic couple, the latter in the notion of spectacle (which often consists of pictorial displays of the populace). Contrary to the impression conveyed by more traditional renderings of earlier times, history encompasses more than the actions of great men and the play of abstract ideas. Through its perceptive analysis of the workings of gender and class, *Shadows on the Pair* highlights some of history's heretofore shadowed particularities.

VIRGINIA WRIGHT WEXMAN

■ Virginia Wright Wexman is the author of *Creating the Couple: Love, Marriage, and Hollywood Performance*.

Terminal Identity
The Virtual Subject in
Postmodern Science Fiction
By Scott Bukatman. Durham, N.C.:
Duke University Press, 1993. \$18.95.

This handsomely produced book links what are at times astute analyses of contemporary media with a strain of postmodernist theory to produce a manifesto

proclaiming the "posthuman" merits of the technological future apparently already upon us. Along the way Scott Bukatman attempts to define the "transitional state" we exist in now. (22)

A positive reaction to the book depends on how interested one is in continuing to "separate the human from the technological," which is the way the author refers to our contemporary postmodern crisis. "It has become increasingly difficult" to do so, he writes, adding that this is "true, both rhetorically and phenomenologically." (2) To Bukatman, contemporary science fiction "narrate(s) a new subject" who can interface with cybernetic technology. (2) "Terminal identity" is at once "the end of the subject and a new subjectivity constructed at the computer station or television screen." (9) One wonders what Bukatman makes of the billions of humans who aren't playing virtual reality games. While the mere existence of the technology may be of some theoretical interest, the "embodiment of postmodern disembodiment," (188) Bukatman's technological millennialism sweeps his caveats about VR's present-day lacks aside as he charges toward the "posthuman solar system."

To Bukatman, contemporary science fiction "narrate(s) a new subject" who can interface with cybernetic technology. (2) "Terminal identity" is at once "the end of the subject and a new subjectivity constructed at the computer station or television screen." (9) One wonders what Bukatman makes of the billions of humans who aren't playing virtual reality games. While the mere existence of the technology may be of some theoretical interest, the "embodiment of postmodern disembodiment," (188) Bukatman's technological millennialism sweeps his caveats about VR's present-day lacks aside as he charges toward the "posthuman solar system."

To make his case, Bukatman pulls examples from a variety of media, including film but also books, comic strips, even performance art, moving easily, in one representative passage, from a theorist (Bataille) to a writer (Sturgeon) to a particular film (2001). Bukatman is good at this: *Blade Runner* is productively discussed in terms of both architectural theory and Moebius's graphic art, for example. Baudrillard and William S. Burroughs guide Bukatman through Cronenberg's *Videodrome*.

Just as often, however, there's critical misperception: I don't see David Cronenberg, the most coldly analytical film-maker now working (this side of Peter Greenaway, at least), as creating an antirational discourse. (86) It is characteristic of Bukatman's approach that when a real-world reason offers itself for J. G. Ballard's affectless early fiction (in his autobiographical later works on his traumatized youth)

Terminal Identity: The Virtual Subject in Postmodern Science Fiction. Author(s): Scott Bukatman: Published: May Pages: Illustrations: 30 b&w.Scott Bukatman's Terminal Identityreferring to both the site of the termination of the conventional "subject" and the birth of a new subjectivity constructed at the. Terminal Identity: The Virtual Subject in Postmodern Science Fiction. Front Cover. Scott Bukatman. New York University, Graduate School of Arts and Sciences. Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman. Duke University Press, Durham, NC. pages. ISBN: 4. Amazon????? Terminal Identity: The Virtual Subject in Postmodern Science Fiction????????? Amazon????????????? Scott Bukatman. Scott Bukatman, Terminal Identity: The Virtual Subject in Post modern Science Fiction are no longer so dichotomous," science fiction emerges as the genre uniquely . postmodern, Bukatman's methodology wavers between an emb. Utopian. Review: Terminal Identity: The Virtual Subject in Postmodern Science Fiction by Scott Bukatman. Gregg Rickman. FILM QUART Vol. 49 No. 1, Autumn, (pp. Modern Fiction Studies () ; Scott Bukatman. Terminal Identity: The Virtual Subject in Postmodern Science Fiction. Durham: Duke UP, Terminal Identity the Virtual Subject in Postmodern Science Fiction Design and Debris a Chaotics of Postmodern American strongfemalefriendship.com Mark Conte - Terminal Identity: The Virtual Subject in Postmodern Science Fiction. Front Cover. Scott Bukatman. Duke University Press, - pages. 18 Apr - 6 sec Watch [PDF] Terminal Identity: The Virtual Subject in Postmodern Science Fiction [Read] Online. 5 May - 6 sec Download Now strongfemalefriendship.com?book=PDF Terminal Identity: The Virtual. 15 May - 36 sec - Uploaded by firsko mirsana Terminal Identity The Virtual Subject in Postmodern Science Fiction - Duration: 0: kokom. Scott Bukatman's Terminal Identityreferring to both the site of the termination of the Terminal Identity: The Virtual Subject in Postmodern Science Fiction. The NOOK Book (eBook) of the Terminal Identity: The Virtual Subject in Postmodern Science Fiction by Scott Bukatman at Barnes & Noble. Demonstrating a comprehensive knowledge, both of the history of science fiction narrative from its earliest origins, and of cultural theory and philosophy, this.

[\[PDF\] Ideas In Chemistry: A History Of The Science](#)

[\[PDF\] Compilation Of Selected Economic Development And Hazardous Materials And Pipeline Transportation Law](#)

[\[PDF\] An Illustrated Encyclopedia Of British Pottery And Porcelain](#)

[\[PDF\] Reads: An Anthology Of Writings By The Lakeside Writers Guild](#)

[\[PDF\] The Ballad Of Baby Doe: I Shall Walk Beside My Love](#)

[\[PDF\] Entrepreneurial Learning: Conceptual Frameworks And Applications](#)

[\[PDF\] The Quick And The Dead](#)