

## Jean Baudrillard Springer

Is the year ahead looking much the same as the last? Another 365-day grind of meetings, dinner dates, and deadlines? If so, try this book--the perfect gift for the adventurous reader. Part instruction manual, part therapy, part religious cult, part sheer anarchy, *This Book Will Change Your Life* will help you poke a stick in the spokes of your routine. It's not the soft-hearted kind of book that's interested in what you have to say; rather it contains 365 daily orders, each one of which could turn your humdrum existence into a daily free-fall. Whether learning to tell one joke properly, spending an hour talking to a tree, or choosing a motto to live by, *This Book Will Change Your Life* will lead you to make every day of the next year the first day of your new life.

Onco-mice and cloned sheep, drones and auto-automobiles, neuro-enhancement and prosthetic therapy: Is transhumanism a "movement that epitomizes the most daring, courageous, imaginative, and idealistic aspirations of humanity" (Ronald Bailey 2004), or rather "the world's most dangerous idea" (Francis Fukuyama 2009)? This volume attempts to elucidate what we understand by the term "transhumanism", what topics and problems we face, what media are suitable for classroom use, what lesson scenarios seem effective, what benefits we may reap, and what challenges we have to cope with when we teach transhumanism in English language classes.

A study of the love affair between humans and machines, which has now expanded into cyberspace, where computer technology seems to promise heightened erotic fulfilment and the threat of human obsolescence. The author explores the techno-erotic imagery in films, cyberpunk fiction, comic books, television, software, and writing on virtual reality and artificial intelligence, showing how these futuristic images actually erode current debates concerning gender roles and sexuality. technology, the author offers an analysis of eroticism and gender in such films as *RoboCop*, *The Terminator*, *Eve of Destruction* and *Lawnmower Man*, and cyberpunk books such as *Neuromancer*, *Count Zero*, *Virtual Light*, *A Fire in the Sun*, and *Lady EI*. She also looks at comic books like *Cyberpunk* and *Interface*, and at the television series *Mann and Machine*, demonstrating that while new technologies have inspired change in some pop culture texts, others stubbornly recycle conventions from the past, refusing to come to terms with the new social order.

The body has become an increasingly significant concept in recent years and this Reader offers a stimulating overview of the main topics, perspectives and theories surrounding the issue. This broad consideration of the body presents an engagement with a range of social concerns, from the processes of racialization to the vagaries of fashion and performance art, enacted as surgery on the body. Individual sections cover issues such as: the body and social (dis)order bodies and identities bodily norms bodies in health and dis-ease bodies and technologies. Containing an extensive critical introduction, contributions from key figures such as Butler, Sedgwick, Martin Scheper-Huges, Haraway and Gilroy, and a series of introductions summarizing each section, this Reader offers students a valuable practical guide and a thorough grounding in the fascinating topic of the body.

Death, dying and burial produce artefacts and occur in spatial contexts. The interplay between such materiality and the bereaved who commemorate the dead yields interpretations and creates meanings that can change over time. Materiality is more than simple matter, void of meaning or relevance. The apparent inanimate has meaning. It is charged with significance, has symbolic and interpretative value—perhaps a form of selfhood, which originates from the interaction with the animate. In our case, gravestones, bodily remains and the spatial order of the cemetery are explored for their material agency and relational constellations with human perceptions and actions. Consciously and unconsciously, by interacting with such materiality, one is creating meaning, while materiality retroactively provides a form of agency. Spatiality

provides more than a mere context: it permits and shapes such interaction. Thus, artefacts, mementos and memorials are exteriorised, materialised, and spatialized forms of human activity: they can be understood as cultural forms, the function of which is to sustain social life. However, they are also the medium through which values, ideas and criteria of social distinction are reproduced, legitimised, or transformed. This book will explore this interplay by going beyond the consideration of simple grave artefacts on the one hand and graveyards as a space on the other hand, to examine the specific interrelationships between materiality, spatiality, the living, and the dead. The chapters in this book were originally published as a special issue of the journal *Mortality*.

Where many critics see the Internet as an instrument of corporate hegemony, Michael Strangelove sees something else: an alternative space inhabited by communities dedicated to anarchic freedom, culture jamming, alternative journalism, and resistance to authoritarian forms of consumer capitalism and globalization. In *The Empire of Mind*, "Dr. Strangelove," the scholar Canadian Business referred to as the "acknowledged dean of Internet entrepreneurs" and *Wired* called "the Canadian guru of Internet advertising," presents the compelling argument that the Internet and new digital communication technology actually undermine the power of capital, producing an alternative symbolic economy. Strangelove contends that the Internet breaks with the capitalist logic of commodification and that, while television produces a passive consumer audience, Internet audiences are more active, creative, and subversive. Writers, activists, and artists on the Internet undermine commercial media and its management of consumer behaviour, a behaviour that is challenged by the Web's tendency toward the disintegration of intellectual property rights. Case studies describe the invention of new meaning given to cultural and consumer icons like Barbie and McDonald's and explore how novel modes of online news production alter the representation of the world as it is produced by the mainstream, corporate press. In the course of exploring new media, *The Empire of Mind* also makes apparent that digital piracy will not be eliminated. The Internet community effectively converts private property into public, thereby presenting serious obstacles for the management of consumer behaviour and significantly eroding brand value. Much to the dismay of the corporate sector, online communities are disinterested in the ethics of private property. In fact, the entire philosophical framework on which capitalism is based is threatened by these alternative means of cultural production.

Konsum ist längst mehr als nur ein Anhängsel der Produktion. Vielmehr ist er ein universales Zeichensystem geworden, in dem hedonistische Konsumwünsche und moralische Konsumkritik nebeneinander koexistieren. Insofern integriert Konsum die Gesellschaft und dient ihr zugleich als Spiegelbild, und er ist für die Einzelnen das ideale Medium der Selbst(er)findung. Für Baudrillard konstituiert und charakterisiert der Konsum deshalb die Kultur unserer Gesellschaft; er ist „eine Ordnung von Bedeutungen wie die Sprache oder wie das Verwandtschaftssystem in der primitiven Gesellschaft“. „Die Konsumgesellschaft“ ist ein zentrales, im deutschen Sprachraum bisher kaum beachtetes Werk von Jean Baudrillard in deutscher Erstübersetzung.

Our contemporary moment is preoccupied with arbitrating 'reality'. With the spectre of buzzwords like 'fake news' and 'post-truth' we find a scramble to locate or fix some sort of universal 'real' beneath what are positioned as 'fake' articulations. To engage with this crisis, this collection argues for the importance of a new conjuncture in communication and cultural studies of media. Building on Hall's understanding of 'conjuncture' as a way of grasping moments within hegemonic struggle, the essays suggest that the current moment requires a revitalization of the concept of conjuncture. This book offers a timely exploration of the still burgeoning field of International Political Theory (IPT). IPT is approached in this volume not merely as a subfield at the margins

of the discipline of International Relations (IR) but rather as a key dimension of theorising international relations that challenges disciplinary, theoretical, methodological, and geographical boundaries and insembrates other theoretical IR traditions. Chapters in this volume approach IPT as a theoretical tradition that emphasises and interrogates the philosophical, historical, ethical, normative, institutional, and aesthetic dimensions of international relations and world politics. In so doing, they explore IPT as a European theoretical tradition to stress that, paradoxically, it is only by provincializing Europe and its intellectual traditions that one may finally appreciate what is truly universal in them. This is a refreshingly different take on IPT sure to be of interest to students and scholars of IPT, IR and political theory. Vassilios Paipais is Lecturer (Assistant Professor) in International Relations at the University of St Andrews, UK.

This text brings together articles covering the whole spectrum of cyberspace and related new technologies to explore the ways in which new technologies are reshaping cultural forms and practices at the turn of the century. The reader is divided into thematic sections focusing on key issues such as subcultures in cyberspace, posthumanism and cyberbodies, and pop-cultural depictions of human-machine interaction. Each section features: an introduction locating the essays in their theoretical and technological context; editor's introduction and accompanying user's guide; and an extensive bibliography. Issues include: theoretical approaches to cyberculture; representations in fiction and on film; the development of distinct cyber-subcultures; and feminist and queer approaches within cyberculture.

In *The Medium of Contingency* Elie Ayache builds upon his ground-breaking book *The Blank Swan*, in exploring the intersection of philosophy and finance, introducing new notions of price and market. Inverting the received view, he now sees a creation of matter in both the market and its metaphysics, rather than pure speculation. Once recognized as the proper medium of contingency and disassociated from the probabilistic and statistical tools traditionally used to model it, the market can be thought as 'real', in a new sense of reality corresponding to the new sense of matter. To bring this new and original perspective, *The Medium of Contingency* builds on probability theory as first formalized by von Mises and Kolmogorov, and later revisited by Shafer and Vovk. It utilises the author's extensive experience in derivatives pricing technology and software, as well as his work in the philosophy of contingency and contingent claims, to propose a new philosophical interpretation of Brownian motion and of the Black-Scholes-Merton formula. Then it completes the overturning of the traditional view of the market by arguing that there should be no difference, ultimately, between an underlying asset and the derivative written on it. This book does not aim to change the market but the way we must think of it. It is the author's conviction that there can be no philosophy of the market, and consequently no thinking of it, without a philosophy of contingent claims and of derivative pricing. The book provides the missing piece, which the philosophy of probability cannot provide alone. Its scope, however, extends beyond the strict critique of financial mathematics, as it also, and perhaps most importantly, delivers the author's definitive treatment of the philosophically prominent and recently much discussed notion of contingency. Vanessa Freerks analyzes how Baudrillard re-actualizes Nietzsche's *On the Genealogy of Morals*, investigating how themes and approaches in Baudrillard's

Consumer Society, Simulacra and Simulations and Symbolic Exchange and Death resonate with Nietzsche's *On the Genealogy of Morals*. This book fills a gap in the limited literature available on the relation between Baudrillard's thought to that of Nietzsche and Heidegger. *Baudrillard with Nietzsche and Heidegger: A Contrastive Analysis* is essential reading for students and scholars of continental philosophy, sociology, and cultural theory.

*Film, Politics, and Gramsci* was first published in 1994. Marcia Landy reassesses Antonio Gramsci's politics in light of contemporary Marxist critiques of mass culture. Unlike other studies of Gramsci that focus either on his political or on his cultural writings, Landy looks at the relationship between politics, culture, and history in his work. Focusing especially on Gramsci's notions of common sense and folklore, and illustrating these through readings of various films, this book encompasses issues such as: \* the contemporary status of history \* notions of education \* the nature of intellectuals \* the role of cultural production and media analysis Landy consolidates questions of politics and culture through a close reading of Gramsci's writings as well as of recent Gramscian scholarship. In particular, she shows how Antonio Negri's writings accommodate, and even extend, the cultural concerns Gramsci raised. Her examination of cinema--from British and Italian films to Hollywood science fiction--demonstrates how an elaboration of Gramsci's cultural and political analysis can serve as a corrective to the excesses of monolithic views of culture, whether dystopian or celebratory. Specifically, Landy shows how folklore, however "natural" and ahistorical it may seem, is constituted through changing representations of the state, civil society, subjectivity, knowledge, and power.

*Bringing together leading international scholars, John Banville and His Precursors* explores Booker and Franz Kafka prize-winning Irish author John Banville's most significant intellectual influences. The book explores how Banville's novels engage deeply with a wide range of sources, from literary figures such as Samuel Beckett, Heinrich von Kleist, Wallace Stevens, Rainer Maria Rilke, and Henry James, to thinkers such as Freud, Heidegger, and Blanchot. Reading the full range of Banville's writings - from his Booker Prize-winning novel *The Sea* to his latest book, *Mrs Osmond* - *John Banville and His Precursors* reveals the richness of the author's work. In this way, the book also raises questions about the contemporary moment's relationship to a variety of intellectual and cultural traditions - Romanticism, Modernism, existentialism - and how the significance of these can be appreciated in new and often surprising ways.

An original and wide-ranging study of the mappings used to impose meaning on the world, *Mapping Reality* argues that maps create rather than merely represent the ground on which they rest. Distinctions between map and territory questioned by some theorists of the postmodern have always been arbitrary. From the history of cartography to the mappings of culture, sexuality and nation, Geoff King draws on an extensive range of materials, including mappings imposed in the colonial settlement of America, the Cold War, Vietnam and the events since the collapse of the Soviet bloc. He argues for a deconstruction of the opposition between map and territory to allow dominant mappings to be challenged, their contours redrawn and new grids imposed.

This book is intended as an accessible, current, and uncompromised introduction

to what C Wright Mills called the sociological imagination. It explains and demonstrates the value of the sociological imagination vis-[gr]a-vis the demands of today's postmodern society, critically addresses the chief forces working against its development, and invites students to adopt this form of self-consciousness as their own.

The terms 'recombinant DNA technology', 'DNA cloning', 'molecular cloning' or 'gene cloning' all refer to the same process: the transfer of a DNA fragment of interest from one organism to a self-replicating genetic element such as a bacterial plasmid. The DNA of interest can then be propagated in a foreign host cell. This technology has been around since the 1970s, and it has become a common practice in molecular biology labs today. Reproductive cloning is a technology used to generate an animal that has the same nuclear DNA as another currently or previously existing animal. Dolly was created by reproductive cloning technology. In a process called 'somatic cell nuclear transfer' (SCNT), scientists transfer genetic material from the nucleus of a donor adult cell to an egg whose nucleus, and thus its genetic material, has been removed. The reconstructed egg containing the DNA from a donor cell must be treated with chemicals or electric current in order to stimulate cell division. Once the cloned embryo reaches a suitable stage, it is transferred to the uterus of a female host where it continues to develop until birth. Therapeutic cloning, also called "embryo cloning," is the production of human embryos for use in research. The goal of this process is not to create cloned human beings, but rather to harvest stem cells that can be used to study human development and to treat disease. Stem cells are important to biomedical researchers because they can be used to generate virtually any type of specialised cell in the human body. This new book presents an up-to-date Chronology of Cloning along with current and selected abstracts dealing with cloning as well as a guide to books on the topic. Access to the abstract and books sections is provided by title, subject and author indexes. Never to be able to see through the eyes of another, never to feel what another one feels, since every emotion that we can create necessarily remains our very own – this dilemma is the starting point of Wagner's explorations and is examined throughout *Poetry*. In desperate need of connection to transcend our fundamental solitude our disposition is standing in the way of this endeavour, rendering its success indeed improbable. By appropriating different theoretical and interdisciplinary approaches, Wagner's work investigates how art as a medium may qualify to challenge the improbability of connection through communication. It scratches at the boundaries that constitute our walls, even if they can't be brought to fall and with these experimental explorations proposes a different way of thinking through the possibilities and impossibilities of connecting.

The Oxford Handbook of Interdisciplinarity provides a synoptic account of the current state of interdisciplinary research, education, and administration-knowledge that spans the disciplines, and crosses the space between the

academic community and society at large. Its 36 chapters and 14 case studies provide a snapshot of the state of knowledge integration as interdisciplinarity approaches its century mark.

This open access book looks at how a democracy can devolve into a post-factual state. The media is being flooded by populist narratives, fake news, conspiracy theories and make-believe. Misinformation is turning into a challenge for all of us, whether politicians, journalists, or citizens. In the age of information, attention is a prime asset and may be converted into money, power, and influence – sometimes at the cost of facts. The point is to obtain exposure on the air and in print media, and to generate traffic on social media platforms. With information in abundance and attention scarce, the competition is ever fiercer with truth all too often becoming the first victim. *Reality Lost: Markets of Attention, Misinformation and Manipulation* is an analysis by philosophers Vincent F. Hendricks and Mads Vestergaard of the nuts and bolts of the information market, the attention economy and media eco-system which may pave way to postfactual democracy. Here misleading narratives become the basis for political opinion formation, debate, and legislation. To curb this development and the threat it poses to democratic deliberation, political self-determination and freedom, it is necessary that we first grasp the mechanisms and structural conditions that cause it.

Many countries have experienced a decline of economic growth for decades, an effect that was only aggravated by the recent global financial crisis. What if in the 21st century this is no longer an exception, but the general rule? Does an economy without growth necessarily bring hardship and crises, as is often assumed? Or could it be a chance for a better life? Authors have long argued that money added to an income that already secures basic needs no longer enhances well-being. Also, ecological constraints and a sinking global absorption capacity increasingly reduce the margin of profitability on investments. Efforts to restore growth politically, however, often lead to reduced levels of social protection, reduced ecological and health standards, unfair tax burdens and rising inequalities. Thus it is time to dissolve the link between economic growth and the good life. This book argues that a good life beyond growth is not only possible, but highly desirable. It conceptualizes "the good life" as a fulfilled life that is embedded in social relations and at peace with nature, independent of a mounting availability of resources. In bringing together experts from different fields, this book opens an interdisciplinary discussion that has often been restricted to separate disciplines. Philosophers, sociologists, economists and activists come together to discuss the political and social conditions of a good life in societies which no longer rely on economic growth and no longer call for an ever expanding circle of extraction, consumption, pollution, waste, conflict, and psychological burnout. Read together, these essays will have a major impact on the debates about economic growth, economic and ecological justice, and the good life in times of crisis.

Visitor engagement and learning, outreach, and inclusion are concepts that have

long dominated professional museum discourses. The recent rapid uptake of various forms of social media in many parts of the world, however, calls for a reformulation of familiar opportunities and obstacles in museum debates and practices. Young people, as both early adopters of digital forms of communication and latecomers to museums, increasingly figure as a key target group for many museums. This volume presents and discusses the most advanced research on the multiple ways in which social media operates to transform museum communications in countries as diverse as Australia, Denmark, Germany, Norway, the UK, and the United States. It examines the socio-cultural contexts, organizational and education consequences, and methodological implications of these transformations.

In 1996 physicist Alan Sokal published an essay in *Social Text*--an influential academic journal of cultural studies--touting the deep similarities between quantum gravitational theory and postmodern philosophy. Soon thereafter, the essay was revealed as a brilliant parody, a catalog of nonsense written in the cutting-edge but impenetrable lingo of postmodern theorists. The event sparked a furious debate in academic circles and made the headlines of newspapers in the U.S. and abroad. Now in *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science*, Sokal and his fellow physicist Jean Bricmont expand from where the hoax left off. In a delightfully witty and clear voice, the two thoughtfully and thoroughly dismantle the pseudo-scientific writings of some of the most fashionable French and American intellectuals. More generally, they challenge the widespread notion that scientific theories are mere "narrations" or social constructions.

This book looks at the representation of viruses in rhetoric, politics, and popular culture. In utilizing Jean Baudrillard's concept of virality, it examines what it means to use viruses as a metaphor. For instance, what is the effect of saying that a video has gone viral? Does this use of biology to explain culture mean that our societies are determined by biological forces? Moreover, does the rhetoric of viral culture display a fundamental insensitivity towards people who are actually suffering from viruses? A key defining aspect of this mode of persuasion is the notion that due to the open nature of our social and cerebral networks, we are prone to being infected by uncontrollable external forces. Drawing from the work of Freud, Lacan, Laclau, Baudrillard, and Žižek, it examines the representation of viruses in politics, psychology, media studies, and medical discourse. The book will help readers understand the potentially destructive nature of how viruses are represented in popular media and politics, how this can contribute to conspiracy theories around COVID-19 and how to combat such misinterpretations.

This book argues for the importance of the theory of the culture industry in today's world. It begins by considering the neglect of the culture industry in the second and third generation of the Frankfurt School, presenting historical background information and criticisms on the theories of Habermas and Honneth. In our age, the culture industry is something quite different from what Adorno and

Horkheimer described or could even imagine in the twentieth century. Today, the masses can not only access the media but can also respond to the messages they receive. A key question that arises, then, is why the masses, even after gaining access to their own media, still adhere to the values of the capitalist system? Why haven't they achieved a class consciousness? This work seeks to answer those questions. Drawing on Jean Baudrillard's work, it reveals the semiotic aspects of the culture industry and describes the industry in the age of simulation and hyperreality. The book argues that the culture industry has now entered the micro level of our everyday life through shopping centers, the image of profusion and more. Further, it explores new aspects of the culture industry, such as a passion for participating in the media, the consumed vertigo of catastrophe, and masking the absence of a profound reality. As such, the book will particularly appeal to graduates and researchers in sociology and sociological theory, and all those with an interest in the Frankfurt School and the works of Jean Baudrillard.

Performance Anxiety in Media Culture explores the culture of performance anxiety in the media-saturated contemporary world. It uses comparative case studies including film, social media, and popular music to examine the ways that personal concern regarding self-presentation becomes transformed into shared cultural expressions through the use of media technologies. Three initial chapters are dedicated to exploring the work of Erving Goffman, Jacques Lacan, and Jean Baudrillard as critical for a thorough understanding of how implications of a range of recent transformations in the methods for staging social performances are staged and in the ways that they are experienced and interpreted by others. Three subsequent chapters explore diverse case studies in the culture of performance anxiety: the representation of such anxieties in recent French cinema, the appearance of them in the world of fashion-based 'outfit of the day' blogs, and the attempt to refine a more fixed social persona in the nostalgic culture of rockabilly music.

This book uses one of the most popular accessories of childhood, the Barbie doll, to explain key aspects of cultural meaning. Some readings would see Barbie as reproducing ethnicity and gender in a particularly coarse and damaging way - a cultural icon of racism and sexism. Rogers develops a broader, more challenging picture. She shows how the cultural meaning of Barbie is more ambiguous than the narrow, appearance-dominated model that is attributed to the doll. For a start, Barbie's sexual identity is not clear-cut. Similarly her class situation is ambiguous. But all interpretations agree that, with her enormous range of lifestyle 'accessories', Barbie exists to consume. Her body is the perfect metaphor of modern times: plastic, standardized and oozing fake sincerity.

Marxism After Modernity is concerned with the ways in which Marxist theory has responded to the major social, economic and technological transformations of capitalism which have occurred in the late twentieth and early twenty-first centuries.

"This 10-volume compilation of authoritative, research-based articles contributed by thousands of researchers and experts from all over the world emphasized modern issues and the presentation of potential opportunities, prospective solutions, and future directions in the field of information science and technology"--Provided by publisher.

Showcasing internationally sourced case studies on disaster management, *International Case Studies in the Management of Disasters* presents a diverse range of case studies on how disasters, both natural and manmade, are being managed globally.

What does popular culture's relationship with cyborgs, robots, vampires and zombies tell us about being human? Insightful scholarly perspectives shine a light on how film and television evince and portray the philosophical roots, the social ramifications and the future visions of a posthumanist world.

As scholars and publics look for alternatives to what is understood as a violent Western world order, many claim that China can provide such an alternative through the Chinese dream of a harmonious world. This book takes this claim seriously and examines its effects by tracing the notion across several contexts: the policy documents and speeches that launched harmony as an official term under previous president Hu Jintao; the academic literatures that asked what a harmonious world might look like; the propaganda and mega events that aimed to illustrate it; the online spoofing culture that is used to criticise and avoid "harmonization"; and the incorporation of harmony into current president Xi Jinping's "Chinese dream". This book finds contemporary Chinese society and international relations saturated with harmony. Yet, rather than offering an alternative to problems in "Western" thought, it counter-intuitively argues that harmony has not taken place, is not taking place, and will not take place. The argument unfolds as a contribution to wider debates on time, space and multiplicity in world politics. Offering analysis of the important but understudied concept of harmony, Nordin provides new and creative insights into wider contemporary issues in Chinese politics, society and scholarship. The book also suggests a creative and novel methodology for studying foreign policy concepts more broadly, drawing on critical thinkers in innovative ways and in a new empirical context. It will be of interest to students and scholars of IR, Chinese foreign and security policy and IR theory.

So foundational is this invention to modern aesthetics, Koerner argues, that interpreting it takes us to the limits of traditional art-historical method. Self-portraiture becomes legible less through a history leading up to it, or through a sum of contexts that occasion it, than through its historical sight-line to the present. After a thorough examination of Durer's startlingly new self-portraits, the author turns to the work of Baldung, Durer's most gifted pupil, and demonstrates how the apprentice willfully disfigured Durer's vision. Baldung replaced the master's self-portraits with some of the most obscene and bizarre pictures in the history of art. In images of nude witches, animated cadavers, and copulating

horses, Baldung portrays the debased self of the viewer as the true subject of art. The Moment of Self-Portraiture thus unfolds as passages from teacher to student, artist to viewer, reception, all within a culture that at once deified and abhorred originality.

For many cultural theorists, the concept of the cyborg - an organism controlled by mechanic processes - is firmly rooted in the post-modern, post-industrial, post-Enlightenment, post-nature, post-gender, or post-human culture of the late twentieth century. Allison Muri argues, however, that there is a long and rich tradition of art and philosophy that explores the equivalence of human and machine, and that the cybernetic organism as both a literary figure and an anatomical model has, in fact, existed since the Enlightenment. In *The Enlightenment Cyborg*, Muri presents cultural evidence - in literary, philosophical, scientific, and medical texts - for the existence of mechanically steered, or 'cyber' humans in the works seventeenth- and eighteenth-century thinkers. Muri illustrates how Enlightenment exploration of the notion of the 'man-machine' was inextricably tied to ideas of reproduction, government, individual autonomy, and the soul, demonstrating an early connection between scientific theory and social and political thought. She argues that late twentieth-century social and political movements, such as socialism, feminism, and even conservatism, are thus not unique in their use of the cyborg as a politicized trope. *The Enlightenment Cyborg* establishes a dialogue between eighteenth-century studies and cyborg art and theory, and makes a significant and original contribution to both of these fields of inquiry.

This edited volume explores the intersections of the human, nonhuman, transhuman, and posthuman from a phenomenological perspective.

Representing perspectives from several disciplines, these investigations take a closer look at the relationship between the phenomenology of life, creative onto-poiesis, and otherness; technology and the human; art and the question of humanity; nonhumans, animals, and intentionality; and transhumanism.

Ontological positioning of the human is reconsidered with regard to the nonhuman, transhuman, and posthuman within the cosmos. Further examination of the artificial and object in the lifeworld is also explored. This volume also pays tribute to Anna-Teresa Tymieniecka and her methodical contributions to phenomenology. This text appeals to students and researchers of phenomenology worldwide.

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