NOTES

CHAPTER ONE

1   See Nuttall 2009, for a comprehensive reading in critical race theory, post-apartheid politics of identity and literatures in human rights.

2   Grosz's critique is at once directed against the philosophical stakes of Darwinian biologism. Her thesis extends a redescription by unsettling genetically predetermined identities. In *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (2011), Grosz exemplifies this critical spirit.

3   Haraway's idea of "naturecultures" has relevant critical conjectures in different domains that are defined by scientific discourses. Tim Ingold in Anthropology or Sarah Whatmore in Human Geography, for instance, draws on Donna Haraway (and by implication, on Latour) in theorising the non-human. On this, see Latimer and Miele 2013.

4   For the problems and prospects of this approach, see Gamble et al. 2019. There is also a strand of negative new materialism that favours the non-relationality of matter. One of the recent advancements in this field is Graham Harman's object-oriented ontology (OOO).

5   Promoting rupture and redistribution of hierarchical structures, Guattari adopts the idea of "transversality" to look at the heterogeneous fabric of cultural formations. This has significant resonances with his later work with Deleuze. See Ffrench 2023.

6   To understand the contextual implications of the assemblage theory, See DeLanda 2016.

7   There is a sense of notional interchangeability between "emotion" and "affect". Massumi attends to this dichotomy by defining emotions as "a subjective content, the sociolinguistic fixing of the quality of an experience which is from that point onward defined as personal. Emotion is qualified intensity…" (28) and affect as a prelinguistic intensity.

8   The implications of affect studies in literary criticism have been articulated by Eve Sedgwick in theorising the "reparative" mode of critique against "paranoid reading" which she sees as endemic to academic practices. Sedgwick reflects on the event of

"being moved" by literary texts as a point of entanglement between thinking and feeling. See Sedgwick 2003. Besides literature, affect theory has instantiated analytical strategies in different disciplines such as Cinema Studies (represented by Steven Shaviro and Laura Marks, among others), Geography (exemplified in the works of Nigel Thrift and others), et cetera.

9   In recent years, literary critics have taken cues from cognitive neuroscience to theorise the activity of reading. Paul Armstrong, for instance, acknowledges the ways in which neuroscience can "deepen our appreciation of the seemingly miraculous but materially grounded processes that occur when we read and interpret" (4). For him, the mimetic qualities of literature simulate "what we are not" allowing us to "explore and perhaps become what we might want to be" (Armstrong 169). The statement is significant for it demonstrates one of the key possibilities of reading literature that makes us aware of alternative imaginaries. Likewise, David Herman tracks the coming together of narrative studies and cognitive sciences in *Storytelling and the Sciences of Mind* (2017).

10   This view connects closely with Catherine Malabou's deconstructivist ethical model which she adopts to interrogate the "non-self-centred origin of affects" (24) in the making of the self. More recently, the theoretical throughlines interweaving affect studies and neuroscience have yielded a panoply of subfields such as neuropolitics, neuroaesthetics, neurohistory, etc.

11   The humanist project that owes its inception to the European Enlightenment endorses the human as a species capable of determining its own destiny and course of action. This has precipitated the view that human beings qualify as sovereign, autonomous and self-willed entities—marked by rationality and intelligence—situated above all other life forms on earth, and in control of them. Such a view universalises the human and underscores a speciesist bias in terms of race, gender, ability, sexuality etc. underpinned by a particular brand of humanness *vis-à-vis* animality. For the sovereign subject presupposes specific biological features, forms and functions, it perpetually produces the disenfranchised and nonhuman "others". Thus, Critical posthumanism begins by redefining the human.

12   For an insightful account of the link between the two, see Heim 1992.

13 Helena Pederson calls attention to the theoretical throughlines running between critical animal studies and posthumanism. See Pederson 2011. Cary Wolfe's *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory* (2003) is one of the early and insightful explorations on this path.

14 These are genres that constitute what Adam Trexler calls "the Anthropocene fictions". Trexler traces the genealogy of these genres in his book (239-240).

15 The turn to vegetal entanglements invites attention to the ethics of care. Eva Giraud, for instance, articulates this position in her provocatively titled *What Comes After Entanglement?* (2019). For the scope of this dissertation does not permit us to dwell on the critical conjectures of care-ethics, we limit our reading from taking this point any further.

CHAPTER TWO

1 The French intellectual Roland Barthes addresses the body simultaneously as figure and flesh. This distinction resonates with the idea of the body as a conceptual category and a biological unit. His views inform us the ways in which language textualizes the bodily phenomena. On this, see Hill 1988.

2 Pynchon is "as private as Norman Mailer is public" (Stark 2). With his tactics of silence and exile, Pynchon has never been the subject of a full-fledged biography for he leaves little archival traces of himself to be found. Unlike his peers, he has never granted an interview. Even his photographs are very rare to come by. There is a number of outré and conspiracy theories regarding Pynchon's fugitive existence since he completed *The Crying of Lot 49* (1965). It is not quite clear why he avoids the public eye; one could only argue that he might have "felt a growing dissatisfaction with the idea of the writer as celebrity" (Sales), as Stephen Tomaske, a UCLA librarian and Pynchon enthusiast, told the *New York* magazine in 1966. To those in want of information regarding his life as a writer, Pynchon penned an "Introduction" to *Slow Learner* (1984), a collection of short stories that he wrote between 1959 and 1964. Besides, some of his letters of correspondence (with friends and publishing agents) are archived at places such as the Morgan Library in New

York and the Harry Ransom Center at the University of Texas. In 2022, the Huntington Library, Art Museum and Botanical Gardens in San Marino has announced to have acquired Pynchon's literary archive.

3   The ontological turn in critical theory advocates the primacy of the material conditions that connect selves and their extended embodiments in a shared temporal landscape. It is informed by concepts such as Deleuze and Guattari's "neo-realism" and Latour's actor-network theory that emphasise interconnectivity and inseparability. The implications of the ontological turn in cultural narratives and literary representations are manifest in the fundamental premise that humans and things are existentially co-constituted. Philosophical frames such as Material Engagement Theory (MET) and Object-Oriented Ontology (OOO) provide methodological perspective to negotiate this condition. An overview is provided in the frame chapter of this dissertation.

4   By detective story, we do not imply the American hard-boiled detectives pioneered by Dashiel Hammett and Raymond Chandler. What we mean here is the classical detective frame invented by Edgar Allen Poe and perfected later by Arthur Conan Doyle and Agatha Christie during what came to be known as the Golden Age of Detective Fiction. The genre revolves around a quest object (typically a murderer/villain) and features a quester (detective/investigator). This line of whodunit narratives follows the sequential teleology (from a mystery towards resolution) and Pynchon critiques the efficacy of such arrangements. His pastiche on the hard-boiled detective tradition maybe found in *Inherent Vice* (2009).

5   Descartes proposed the idea of self by taking into account consciousness in contrast with corporeality. This influenced later philosophers and foregrounded what came to be known as mind-body dualism. Tenets of European Enlightenment acquired a considerable impetus from this view in looking at the distinctions between subject and object, seer and the seen. However, contemporary philosophers argue that consciousness is not a hermetically sealed phenomenon but an active process that includes corporeality in the events of cognition. See Damasio 1994. Cary Wolfe (2009) dwells on the ways in which the philosophy of posthuman and transhumanist interventions has reified the Cartesian conflict.

6   Snow identified a cultural split between the "sciences" and the "arts" that characterises the scholarly investments. His thoughts on the inability of intellectuals to cross this rift of mutual incomprehension found an outlet in his Rede Lecture titled "The Two Cultures" which he delivered at the University of Cambridge on 7 May 1959. With the advancement in domains such as science studies and posthumanism, scholars began to interrogate the dualisms that are embedded in intellectual traditions of the two cultures. Perhaps the spirit of this revaluation is best exemplified by Donna Haraway's conceptual formulation of "natureculture" that illustrates the entangled inseparability of "nature" and "culture". See Haraway 2003.

7   Mark Quinn (2011) and Bruno Arich-Gerz (2004), for instance, offer intertextual readings of the novel.

8   In fact, Pynchon's use of songs and poetry is not one-off in his oeuvre. For an analysis of the poems that he incorporated in the first three novels, see Vesterman 1975.

9   The readerly expectation of inventing a pattern in events is what Pynchon sets out to caricature. As one critic suggests, he "sports with his reader to make him aware of the process of reading" (Westervelt 70). Here lies the metafictional imperatives of the novel.

10 In his essay, "The Fearful Sphere of Pascal", the Argentine storyteller Jorge Luis Borges tells us "that the universal history is the history of the different intonations given a handful of metaphors" (194). One of these metaphors that characterise Borges' fiction is the labyrinth. The labyrinth and its recurrence in his writings to signify the intractable facets of existence instantiate an exemplum of Borges' philosophical interests. In "The Garden of Forking Paths", one of his narrators imagines a mythical labyrinth that his Chinese ancestors built: "I imagined it infinite, made not only of eight-sided pavilions and of twisting paths but also of rivers, provinces, and kingdoms… I thought of a maze of mazes, of a sinuous, ever growing maze which would take in both past and future and would somehow involve the stars" (94, Borges' ellipses). The fictive realm of the labyrinth, therefore, is a nebulous literary formation. Characterised by self-referentiality, it denotes a centreless narrative frame where tangible and the intangible, real and the virtual are endlessly entangled.

11 For an analysis of Pynchon's Argentine affinities in his fictional world, see Thomas 2013.

12 Pynchon uses imports from cinema both as a means of thematic composition and narrative mechanism in the novel. Alec McHoul and David Wills traces this connection by looking at the novel's thematic preoccupation with war, for film, especially during war, "works as propaganda, as a way of making a certain political version of the world seem natural" (41). Bernard Duyfhuizen (1991) enumerates the text's affinities to German Expressionism by focusing on the episodes around Slothrop's lover Bianca on board *Anubis*. For Antonio Marquez, "Pynchon presents cinema as a force that has assumed the age-old functions of folklore and mythology, a cultural phenomenon that is an integral part of twentieth- century thought and life" (167). As a formal investment, it illuminates Pynchon's preoccupation with postmodern aesthetics where, as John Johnston asserts, "images define a new kind of reality in a world which seems to have entirely lost all substance, anchoring, or reference points, except in relation to other images or what are also conceived as images" (qtd. in Grmusa 267). Others even see the parallel between film and Pynchon's narrative for the stylized square film-projector "sprocket holes" (Wolfley 1977; Caviola 1991) that are used to divide the chapters.

13 The French social theorist Jean Baudrillard (1929-2007) puts forward the notion of the hyperreal as a defining epithet of the postmodern condition. To understand the ramifications of the hyperreal, we need to examine how electronic mediations of experience and meaning substitute for the real, simulations displace actuality and authenticity, simulacra merge into the material in contemporary cultures. It finds an extreme articulation in The Wachowski Brothers' *The Matrix* franchise (1999-2021). A textual meditation on this may be found in Don DeLillo's deployment of "the most photographed barn in America" as we shall see in our reading of *White Noise* (1985) in Chapter 3 of this thesis.

14 Antonio Negri dwells on the relationship between value and affect. Besides him, the dissertation draws on the work of Martha Nussbaum to situate the implications of affective value in reading Don DeLillo's *The Body Artist* (2001) in Chapter 4.

15 Weisenburger stresses on this point and highlights Slothrop's sexual ties with both Margherita and Bianca (the daughter conceived during the filming of *Alpdrücken*) in

the guise of "Der Springer". Besides, "Tchitcherine will be linked to Margherita through a horse named Snake, his mount in central Asia; Snake was the first horse Greta ever rode (while filming *Weisse Sandwüste Neumexiko* in America); and it's the horse of Crutchfield the Westwardman in Slothrop's sodium amytal nightmare" (Weisenburger 189-90).

16   Andy Clark speaks of the brain "not as (primarily) the engine of reason or quiet deliberation, but as the organ of *environmentally situated control*" ("Brain" 11; emphasis in original). His thesis corresponds to the entanglement of brain chemistry and extra-human materiality that lies beyond the epidermis. For him, cognition is never localised within the cranium, but is a process that connects corporeal with the cerebral. Clark identifies cognition as an embodied, embedded, extended and enactive phenomenon. We shall see his idea of extended/distributive cognition in our reading of DeLillo's *Cosmopolis* (2003).

17   The fictional portrayal of a technologically mediated space-time finds its first full articulation in William Gibson's *Neuromancer* (1984) from where we inherited the neologism of cyberspace. It is an intensification of the sci-fi taxonomy that denotes the entangled inseparability of information networks, digital data and corporeality. To capture this, cyberpunk fiction emerged as a stylistic genre, accommodating the "overlapping of worlds that were formerly separate: the realm of high tech, and the modern pop underground" (Sterling xi). For a generic as well as specific overview of this genre, see the short stories collected in *Mirrorshades: The Cyberpunk Anthology*.

18   For a reading of the technological paradigm in *The Crying of Lot 49*, see McKenna 2000.

19   Philosophers of transhumanism advocate the perfectibility of the humans. As Nick Bostrom argues, the deployment of technology "to increase human health-span, extend our intellectual and physical capacities, and give us increased control over our own mental states and moods" (202-203) is central to the tenets of transhumanism. A diegetic resonance of Pynchon and DeLillo's thought experiment maybe found in recent novels such as *Los cuerpos del verano* (2012) by the Argentine author Martín Felipe Castagnet. Isabelle Wentworth extends a reading of the novel from this perspective. See Wentworth 2022.

20 In a recent volume titled *Long for This World: The Strange Science of Immortality* (2010), Jonathan Weiner probes into the questions of life expectancy that has rattled the biologists and physicians for centuries. By drawing on Aubrey de Grey, the English gerontologist preoccupied with the idea of radically extending lifespan, Weiner undertakes a survey of the human quest for immortality from the fractured and fuzzy ways of the yore till the advanced biotechnological innovations of the present day.

21 In her influential volume titled *Death of a Discipline* (2003), Gayatri Chakravorty Spivak characterises the phenomenon of globalization as an abstract "gridwork of electronic capital" (72). She goads us to "imagine ourselves as planetary subjects rather than global agents" (72) suggesting that the "planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan" (72). While the human species has transformed into a potent geobiochemical force pushing the planet into a state of "alterity", the fate of the species (as with all other species inhabiting earth) is rendered vulnerable simultaneously. Spivak calls this planetarity.

22 Theorists have adopted alternative frameworks to critique the appropriation of the atmospheric by the vectors of neoliberal economy. This is defined by the neologism Capitalocene. Jason Moore writes of the Capitalocene as "a way of organizing nature—as a multispecies, situated, capitalist world-ecology" (6). For an overview of this, see Moore 2016.

23 As a critical/theoretical conceptualization of the Anthropocene, deep time denotes "the vast time-scales that shape the Earth system and all the life forms that it supports" (Farrier 6). In a recent essay, Tore Rye Anderson (2021) analyses *Gravity's Rainbow*—in comparison with Cormac McCarthy's *Blood Meridian* (1985)—from the perspective of deep time.

24 In a recent volume, Keita Hatooka focuses on the animal figurations in the novel by analysing the narratives of "extinction as a result of capitalist greed, environmental havoc, massive weaponry, or all of the above" (2). While his reading is revelatory, it stops short of retracing and recovering Pynchon's interest in animals *qua* animals.

25 The colonial/imperial underpinnings of environmental practices have necessitated a coming together of postcolonial and eco/environmental studies. It has informed the urgency to examine the interfaces between nature and culture, animal and human,

for "in assuming a natural prioritisation of humans and human interests over those of other species on earth, we are both generating and repeating the racist ideologies of imperialism on a planetary scale" (Huggan and Tiffin 6). It is a crucial moment heralding the onset of anthropocenic thought. With theoretical imports from historians (Alfred Crosby), geographers (Nigel Clark), ecofeminists (Val Plumwood), postcolonial thinkers (Dipesh Chakrabarty) and scholars in environmental humanities (Rob Nixon) among others, the moment gained a considerable fillip in the recent years. Subsequent developments in this saw the emergence of disciplines such Animal Studies which investigates the "conceptions of animals that relied on the same objectifying methods used to represent slaves and the poor: sentimentality, representations of cruelty, humane manifestos" (Ahuja 556). For a quick overview, see Baishya and Kumar 2022.

26   On this, see Chakrabarty 2014. His thesis informs the exigencies of a historical engagement with the Anthropocene. It finds a theoretical ally in Earth System science (ESS) and comparative planetary studies. For an introduction, see Simon and Thomas 2022.

27   Elizabeth Jane Wall Hinds (2006) and Lee Rozelle (2013), for instance, have focalised the animal question in *Mason and Dixon* (1997).

28   In *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben situates the opposition between voice and language, nature and culture in terms of *zoé* and *bios*. While describing the political underpinnings associated with his framework, Agamben signifies "the qualified life of the citizen" by *bios* and "the bare, anonymous life that is as such taken into sovereign ban" (12) by *zoé*. His philosophical conceptualizations of the animal voice (along with Derrida's) gave a profound impetus to the domain of critical animal studies. Pynchon's novel, while accommodating potent posthumanist portents, serves to structure a narrative reasoning to situate the animal question. For an account of the dialogue between animal studies and posthumanism, see Pedersen 2011.

29   Barad's theoretical framework that anticipates many of the posthumanist positions on materiality informs the central cog of this dissertation. For Barad, "[t]he relationship between the material and the discursive is one of mutual entailment. Neither is articulated/articulable in the absence of the other; matter and meaning are

mutually articulated. Neither discursive practices nor material phenomena are ontologically or epistemologically prior. Neither can be explained in terms of the other. Neither has privileged status in determining the other" ("Posthumanist" 822).

30 Biocapital is generated in the ways in which biological matter is repurposed by the technology in the contemporary cultures of neoliberal economy. The fetishization of the corporeal has necessitated the adoption of interpretive frames such as biowealth, bioeconomy, biovalue and biopiracy in critical theory. It suggests an entanglement of life sciences, biotechnology and commodity culture that characterises the domain of Science and Technology Studies (STS). For a quick overview, see Birch and Tyfield 2012.

CHAPTER THREE

1 The French novelist Marcel Proust illustrates a moment where the affective markers of food invoke involuntary autobiographical memories in the subject. In *Swann's Way* (1928), the smell of madeleine biscuit dipped in linden tea brings back intense memories from the author's childhood. Such events are crucial to understand the convergence of materiality and affectivity. In a recent essay, Rocco Marinaccio (2015) extends an analysis of food in *White Noise*. For a discussion on the Proustian interplay of affective memory, see Herz and Schooler 2002.

2 Boltanski acknowledges the inherent tension between representations of suffering in visual media and the viewers' response. In looking at the ways in which "distant suffering" communicates with the emotional/ethical/moral frames of the spectators, he stresses on a "politics of pity" (Boltanski 11-13). See Boltanski 1999.

3 The theme of death recures in the novel as a postmodern pastiche of life as well. At one point, Murray Jay Siskind wonders: "The more we learn, the more it grows. Is this some law of physics? Every advance in knowledge and technique is matched by a new kind of death, a new strain. Death adapts like a viral agent. Is it a law of nature? Or some private superstition of mine?" (DeLillo, *WN* 150). For a reading of the death motif in the novel, see Bonca 1996. To see the postmodern implications of death in DeLillo's oeuvre, see Helvacioglu 2015.

4   Here, DeLillo appears to parody the recurring pattern of the Faulknerian tragic vision: "[…] a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune" (Faulkner 81).

5   Dystopian fictions have used drugs as both systematic and symbolic means to engage with conditions that were both futuristic and contemporary at once. Hickman's survey may serve as a handy overview of the ways in which science fiction thematised the politics of substance consumption. In this sense, drug dystopias depict what Nick J. Fox and Katie J. Ward calls "domestication of pharmaceutical consumption and the pharmaceuticalisation of life" (865).

6   Drawing on Wilcox's analysis of the novel, Sally Robinson sees in Jack "a crisis of heteronormative masculinity" suggesting the event of his confrontation with Mink to be "complete with an oedipalized struggle over the possession of Babette" (unpaginated). Robinson's essay is useful inasmuch as it reads the novel as a parody of the autonomous phallic subjectivity that is decentred by postmodernity.

7   Karen Weeks reads the shopping mania apropos of the physicality of death. To her: "If the supermarket symbolizes life, with all its entangled community and consumerism, finishing our shopping and queueing at the registers represents death" (Weeks 299).

8   The dissertation draws here on Bruno Latour who developed the actor-network-theory (ANT) proposing the social to be a matrix of innumerable networks comprising of actors and actants, both human and non-human, natural and artificial. To him, "*any thing* that does modify a state of affairs by making a difference is an actor – or, if it has no figuration yet, an actant" (Latour, *Social* 71, emphasis in original). Alworth's essay draws on this perspective in juxtaposing sociological and fictional/aesthetic representations of the supermarket

9   The attention to body fluid provides a frame for understanding the entangled body (subjective) apropos of its surrounding environ (objective). By adopting critical imports from material-feminists like Elizabeth Grosz, the aspect of bodily wastes has been focalised while analysing the novel *Cosmopolis* in Chapter 4.

10 In fact, the attention to waste is not one-off in DeLillo's oeuvre. Buford Long, a character in *Americana* (1971), contemplates on the revelatory power of trash thus:

"Garbage tells you more than living with a person" (DeLillo, *Am* 190). For Nick Shay in *Underworld* (1997), "We were waste handlers, waste traders, cosmologists of waste… Waste is a religious thing. We entomb contaminated waste with a sense of reverence and dread. It is necessary to respect what we discard" (DeLillo, *Un* 88). See Dini 2019.

11   Marx and Engels mapped the linkage between industrial production, individual consumption and expenditure/refuse in a capitalist set-up. Later theorists like Thorstein Veblen extended their arguments to talk about "wastefulness" and "purposefulness" of matter. See Veblen 2007.

12   The shopping sprees are focalised even in Noah Baumbach's adaption of the novel (2022) for Netflix. Headed up by Jack Gladney (Adam Driver) and his wife Babette (Greta Gerwig), the cinematic spectacle of the shop hopping offers ample scope to negotiate the contemporary condition further.

13   Critical engagements at understanding the relevance of the literary novel in depicting/describing the current scene of global anthropogenic risk have brought forth the category of "Anthropocene fictions". For anthropogenic risks have been testified in geology, climatology, evolutionary sciences and other allied domains, Anthropocene fictions foster "a disciplinary relationship between science studies and environmental criticism" (Trexler 22). For an analysis of the intersection between literature and the Anthropocene, see Vermeulan 2020. In a recent essay, Patrick Whitmarsh extends an analysis of DeLillo's engagement with the Anthropocene in *Underworld*. See Whitmarsh 2021. In a similar vein, Pieter Vermeulen reads *Point Omega* as a move towards imagining "the geological ramifications of culture" ("Don" 77).

14   For their insatiable and irrational drive to consume, the individuals in a neoliberal consumer society are often equated with cannibalistic zombies. On this, see Lauro and Embry 2008.

15   The existential concerns around health and ecology that relate to toxic embodiment maybe read as a corollary to what Rob Nixon identifies as "slow violence". Stacy Alaimo, among others, recognizes in the environmental culpabilities that are "silent, invisible, and difficult to detect" (*Exposed* 175) an instance of slow violence. For more on toxic embodiment, see Cielemęcka and Åsberg, 2019.

16 To see the critical underpinnings of the ways in which individuals respond to electronic and digital devices, refer to Reeves and Nass 1996.

17 The thesis develops this argument at length while exploring the epistemes of digital technology apropos of the current capitalist culture in DeLillo's *Cosmopolis* in Chapter 4.

CHAPTER FOUR

1 In *An Essay Concerning Human Understanding* (1690), Locke defined a person as "a thinking, intelligent being" (Teichman 175). For a period, the Lockean understanding of personhood served as a hallmark of the liberal humanist idea of rationality and autonomy premised on a hermetically sealed notion of the normative human subject. This idea cordons off the human location from other forms of corporeality on earth. Kant, for instance, enumerates "sense, imagination, and apperception or self-consciousness" (Buroker 105) to be the quintessential epithets of human subjectivity in his 1781 treatise *Critique of Pure Reason* underpinning facets of the anthropocentric ideology inherited from European Enlightenment.

2 Descartes' "cogito" accentuated a discursive framework that posits prioritizing and hypostatizing of mind in relation to the body where the latter is construed only as an appendage to the former. Contemporary research in cognitive neuroscience dissolves this binary between psyche and soma with the finding that consciousness is a process (and not a product with finalities) actualized through a close correspondence with the corporeal. This is suggestive of a poetics of entanglement.

3 In contrast to the Cartesian understanding, Spinoza offers a monistic view of the human. His views demonstrate a relational idea of corporeal bodies ceaselessly enmeshed with other bodies in a shared spatial milieu or "a *common plane of immanence* on which all bodies, all minds and all individuals are situated" (Deleuze 122).

4 This phrase riffs on Patricia Clough's theorization of an "affective turn" (2007) in the humanities and social sciences. Contrary to the conception that the sentient self

symbolizes a closed system, affect theorists attend to the feeling human as a constituent unit of a "machinic assemblage" (Clough 11-12) following Deleuze and Guattari. New configurations around the human body and non-human matter have been focalized in the domain of Affect Studies. For a succinct account on affect and its genealogical trajectories, see Labanyi 2010.

5   The phrase first appears in an article by Lynn Spigel titled "Media Homes: Then and Now" (2001). In recent cultural theories, it has been used to suggest the ways in which communication infrastructures and software applications reconfigure intimate spaces within the home. The chapter adopts the neologism in this sense drawing on *Digital Domesticity: Media, Materiality, and Home Life* (2020).

6   The digital domain operates on the logic of command prompts comprising numerical sequences or codes of 0 and 1. Technically, this is called the Boolean binary. DeLillo articulates this provocatively in his later novel *Cosmopolis* by locating "the zero-oneness of the world, the digital imperative that defined every breath of the planet's living billions" (DeLillo, *CP* 24) within emergent landscapes informed by neoliberal technocracy.

7   Drawing on the concept of a "prosthetic selfhood", Lisa Blackman argues: "It is not simply about the prosthetic (limb, teeth, glasses) as being replacements or additions to the human body augmenting and amplifying its capacities (usually framed through a loss of the original). Rather, it is a concept that blurs the boundaries between the human and machine, the natural and cultural and so forth" (117). Contemporary global consumerist culture conflates with robust proliferations in ambient intelligence and mobile technology materialized into a constant tactile presence around users' corporeal habitats. With their utilitarian logic, technological devices manufacture interconnections interiorized into a user's quotidian self, unsettling the notions of organic and the inorganic in an endless prosthetic alignment. Medical sociologists like Deborah Lupton (2013) illustrates this phenomenon at length.

8   For a reading on embodied trauma and bodily recuperations in the novel, see di Prete 2005.

9   Cognitive theorists emphasize the body's biological and phenomenological networks with the immediate affective environment to be crucial in the process of sense-making by the brain. This capacity to enact a semiotic coherence fosters the idea of

an "enactive self". Andy Clark puts forward this notion alongside his thesis on embedded, embodied and extended notion of the mind and cognition. For a comprehensive account, see Colombetti 2014.

10 Posthuman philosophy upturns the essentialist notions of the human. It does so by accommodating a radical revision of the markers such as exceptionalism, self-sufficiency and autonomy which the human beings historically inherit from the tenets of European Enlightenment. In a recent study, David Roden pithily summarises the posthuman condition as "the philosophical critique of anthropocentricism" (20). The cohort of thinkers in this domain advocates a non-unitary view of the human with the contention that subjects de/re-configure biological boundaries in favour of a complex entanglement with more-than-human life, non-life, organic and inorganic matter alike.

11 Beckett's fascination with radio, film and such emerging magnetic recording technologies helped him articulate the ambivalence and dislocations regarding bodily experientiality. This is exemplified, perhaps most powerfully, in his *Krapp's Last Tape* (1958). See Maude 2010.

12 The argument corroborates Martha Nussbaum's thesis that emotional or affective values reveal the subject's "neediness and lack of self-sufficiency" (185), and they are "not so much [about] the identity of the object, which might not change, but the way the object is perceived" (188). For a deliberation on the interplay between affect, value and their evolving dynamics in relation to globalized postmodern subjectivities, see Negri 1999.

13 The chapter refers here to the first episode of the second season in *Black Mirror*, written by Charlie Brooker and directed by Owen Harris. The episode, aired on 11 February, 2013, is available on Netflix (Accessed on June, 2021). For a compact critical evaluation of the series, see McSweeny and Joy 2019.

14 Sharp theorizes the notion of "commodified kinship" by exploring the bioscientific practices of organ donation "where cadavers and blood, for example, have long been viewed as commercial goods that can be bought and sold for medical use" ("Commodified Kin" 115). By accommodating cellular inputs from another individual's body, one enters into an organic kinship with the former. But this transaction is premised on a biomedical economy where the donor's body parts

assume a functional valence for the recipient. This framework has been adopted to examine the corporeal performativity of Mr. Tuttle, viz. the visceral acts of voice modulation through a cluster of organs inside its body. These acts are predetermined by a utilitarian logic of dependency through "affective labour" for Lauren's compromised subjecthood.

15   For a comprehensive introduction to chatbots and their social, cultural and political underpinnings, see Hoy 2018.

16   For instance, by Crystal Alberts. See Alberts 2016.

17   Ron Franscell made this comparison in an unfavourable review of *Cosmopolis* that appeared in *Chicago Sun Times* (23 March, 2003). See Valentino 2007.

18   For instance, by Joseph M. Conte. See Conte 2008.

19   Haraway's idea of the cyborg signifies a post-Oedipal entity that is simultaneously a human and machine. With intensified quotidian proximity to technologized objects, this form emblematizes the ways to understand the neoliberal subject positions and corroborates the idea of a posthuman convergence. For Claudia Springer, "cyborgs incorporate rather than exclude humans, and in so doing erase the distinctions previously assumed to distinguish humanity from technology" (306). The idea of "transgressed boundaries" is what characterises DeLillo's narrative. This is a pointer to ceaseless entanglements.

20   The contemporary cosmopolitan biomedical practices of organ harvesting and surgical replenishment of biomatter mark an epistemological shift where the notional divide between subject and object is endlessly problematized. Medical anthropologists like Lasley Sharp dwell on the events preceding the procedures of clinical involvement. Throughout these events the subjects involved showcase initiations where "their bodies have been violated, their intimate boundaries breached, the essence of their very being commodified" (Sharp, "Commodification" 310) in an attempt to acquire the most effective outcomes for transhumanistic perfection. In essence, the donors assume the locus of fetishistic claims (with their organs being reduced to purchasable products) in an arrangement that Sharp identifies as "commodified kinship" ("Commodification" 304). Cf note 14.

21 Packer has been appositely described as "a crypto-fascist who plays out his fantasies of domination and personal hegemony in the arena of global finance" (Varsava 104). When Didi Fancher, the art dealer and mistress, asserts that "the Rothko Chapel belongs to the world" it took barely a split second for Eric to claim that "It's mine if I buy it" (DeLillo, *CP* 28). His proclivities as a person are reflective of the neo-cannibalistic culture in global capitalism where anything can be systematized and commodified.

22 Codification of life began at the moment when the vitality and essence of life was reduced to a series of chemical components (enzymes, hormones, proteins, peptides etc.) following the pathbreaking discovery of the complex morphology of genes that perform as informational vectors (or codes in the form of DNA and RNA) of the living body. Richard Doyle identified a "postvital" moment at this juncture where "life is no longer confined to the operation of DNA but is instead linked to the informatic events associated with nucleic acids: operations of coding, replication, and mutation" (19-20). The electronic age fostered versions of molecular biology where these biological codes emerged into the computerised display enacting a convergence between genomic sequencing data and digital medical imaging.

23 Clark and Chalmers advocate the view that the material contents of human cognition are dispersed along the continuum of brain, body and the environment inhabited by the individual. This view embraces the external, non-biological, inorganic matter to be active actants in the process of cognition.

24 The ambivalence and uncertainty circumscribing Eric have compelled readers to forage alternatives for interpretation. Eric Heyne, for instance, affiliates him with the superhumans of DC and Marvel universe (2013). These are individuals who exemplify what Céline Lafontaine calls "the postmortal condition" (2009). It is a condition in which technoscience redefines the thanatological narratives of the human race.

25 In *Transcendence*, Will Caster (Johnny Depp) and his team of scientists work on creating a sentient computer interface. The drama unfolds as Caster's consciousness is uploaded to the Internet and it acquires a state of singularity. For a reading of this film from the perspective of transhumanism, see Foerster 2016.

CHAPTER FIVE

1   The California novels, beginning with *The Crying of Lot 49* (1966), share a thematic that corresponds to the spatial imaginaries they invoke. For a critical assessment of this link, see McClintock and Miller 2014.

2   In fact, there is an increasing body of work that contribute to what David Cowart calls "the 9/11 mini-genre" ("Down" unpaginated). Besides DeLillo, both authors from the American canon such as Jonathan Safran Foer and Paul Auster, and authors who generally occupy a different literary terrain such as Claire Messud and Jay McInerney have intertwined historical narratives of the 9/11 and fictional fabulation. For a recent survey on this, see Duvall and Marzec 2015.

3   Alex Houen extends an analysis of the event thus: "In the case of 11 September […] the hyperbolic was implicated in the events in a number of ways: in the massive devastation and loss of life caused by the plane attacks; in the physical shock of the attacks transmitted through television images; in the figurative language used by commentators […] the contagious impact of the terrorism [and] in the political rhetoric which helped to legitimise and precipitate the subsequent war against terrorism waged amidst Afghanistan's mountain ranges" (5). This is a crucial observation that illustrates the dialogue between a material event and the co-constitutive discursive practices.

4   Celia M. Wallhead and Melissa Leismer, for instance, extend an analysis of the ways in which Pynchon's narrator projects different conspiratorial perspectives on 9/11 "through the different individuals and networks and then filter into public opinion" (416), without privileging any single account to historicize the event.

5   Once again, a diegetic resonance maybe traced here for the evident parallelism between Gabriel Ice and Eric Packer, DeLillo's billionaire protagonist in *Cosmopolis*. See Chapter 4.

6   Gibson's novel *Pattern Recognition* (2003) has more in common with *Bleeding Edge* than just the obvious. The fact that Gibson borrows the title from the field of machine learning tells us the diegetic resonance with the idea of electronic interconnectedness that we are emphasising here. Siegel draws on this to look at the portrayal of Maxine

Tarnow in Pynchon's novel. Besides, both the novels communicate with the ontology of 9/11 in one way or the other.

7   Deleuze and Guattari reconceptualise the notion of desire in terms of its productivity as a response to the Lacanian model of desire as lack. For them, "schizophrenia is the process of the production of desire and desiring-machines" (Deleuze and Guattari, *Anti-Oedipus* 24). In their analysis of the capitalist culture, Deleuze and Guattari hold that capitalism is fundamentally schizophrenic inasmuch as it tends to dissolve identities. It constitutes a ceaseless decoding or deterritorialization of the fixed/established idioms to be followed by a radical recoding or reterritorialization of everything anew in relation to the rhetoric of consumption. In essence, therefore, deterritorialization and reterritorialization are mutually enmeshed into each other. To elaborate this problematic, Deleuze and Guattari draw on classical and quantum mechanics: "macrophysics" and "microphysics", the "molar" and the "molecular" realms, respectively.

8   This is a scene where Maxine makes love to Nicholas Windust, "a murderous stooge for the IMF" (Pynchon, *BE* 244), who has ties with Gabriel Ice. To quote the passage in full: "His hands, murderer's hands, are gripping her forcefully by the hips, exactly where it matters, exactly where some demonic set of nerve receptors she has been till now only semi-aware of have waited to be found and used like buttons on a game controller" (Pynchon, *BE* 258). It carries echoes of an episode from Pynchon's *Vineland* (1990). In the novel, we find Brock Vond, a Nixonian/Reaganite agent, whose "erect penis had become the *joystick* with which, hurtling into the future, she would keep trying to steer among the hazards and obstacles" (Pynchon, *VL* 292-93; emphasis added). Such an analogy consolidates the link between Pynchon and gaming. Cf note 9.

9   While the scope of this chapter does not allow us to undertake a full exegesis of this link, Pynchon's fiction offers powerful portents of virtuality of the video games. Central to this concern is the allied contemporary consciousness that his novels appear to interrogate. For an insightful analysis of the gaming/playing model as a textual discourse in Pynchon's early fictional works, refer to Markus Peterseil's dissertation (2010).

10 Horst and Maxine are married but separated. For Cowart, "Pynchon foregrounds a dysfunctional or faltering marriage, perhaps because husband and wife are themselves twin towers that marital discord threatens to bring down" ("Down" unpaginated).

11 The current thesis does not allow me to take up a full analysis of the ways in which forms of governmentality and digital technology conflate. For a quick overview of this, see Dent 2020.

12 The chapter draws here on Latour who proposes an alternative understanding of the associations between subjects and objects. His Actor-Network Theory (ANT) is premised on the idea that matter manifests plasticity inasmuch as the actors and actants, both organic and inorganic, mix and merge. This anticipates the posthumanist view of matter articulated later by Karen Barad and others. See Latour 2005.

13 Drawing on Freud's idea of the uncanny, Spivak speaks of the planet as unhomely. The human intervention in the processes of turning the *unheimlich* into homey is what characterises the logic of planetarity: "the planet to overwrite the globe" (Spivak 72).

14 David Haeselin extends a contextual analysis of the search engine aesthetic in *Bleeding Edge*. See Haeselin 2017.

15 Jan Zalasiewicz and others adopted the neologism of "technofossil" to theorise the magnitude and morphology of the pervasive material remains that our contemporary technosphere produces and prohibits at once. "In any event", they argue, "continued technospheric evolution is set to produce new and distinct, short-lived technofossil assemblages that will succeed the present ones, to result in greater and geologically more long-lasting technostratigraphic change" (Zalasiewicz et al. 41).

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