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Concept of Self in Avant-Pop Literature

Summary

The treatise is an investigation into the construction of character and understanding of subjectivity in general as it appears in the literature of writers associated with the Avant-Pop movement. As a movement, the Avant-Pop emerges at the beginning of the 1990's – the time of substantial social, cultural and economic changes conditioning deeper changes of basic *Geistesgeschichte* paradigms marking the rise of a new, postmodern era. This article on the one hand examines the paradigm of subjectivity by discussing examples from Avant-Pop literary production in the light of prevailing theoretical opinions and speculations on postmodernity, and – on the other hand – connects the findings to broader social, cultural and technological aspects of contemporary living.

Koncept Jaza v avant-popovski književnosti

Povzetek

Razprava se ukvarja s konstrukcijo literarnega lika in razumevanjem subjektivnosti na splošno v delih piscev, povezanih z avant-popovskim gibanjem. Avant-pop se kot razvidno gibanje oblikuje na začetku devetdesetih let 20. stoletja, torej v času tevtonskih družbenih, kulturnih in ekonomskih sprememb, ki pogojujejo globlje spremembe osnovnih duhovnozgodovinskih paradigem v smislu nastopa nove, postmoderne dobe. Študija se po eni strani ukvarja s pretresom paradigme subjektivnosti na konkretnih primerih iz nekaterih temeljnih del avant-popovske književnosti v luči prevladujočih teoretičnih postavk in predvidevanj o postmodernosti, po drugi strani pa ugotovitve poveže s širšimi družbenimi, kulturnimi in tehnološkimi vidiki sodobnega vsakdana.

Concept of Self in Avant-Pop Literature

Introduction

Considering the fact that the very authors of the Avant-Pop all openly admit to having been heavily influenced by those characteristics of cyberpunk writing which to some extent already connect the Movement to postmodern principles of creation (and are thus essentially connected to its reception), the fundamentals of literary Avant-Pop are to be primarily discussed in connection with the legacy of literary cyberpunk. A study of Avant-Pop literary personae – in comparison with “borderline” cyberpunk types – can thus on the one hand serve as a springboard for reflection upon the fate of science fiction after its absorption into mainstream literary production (and vice versa). On the other hand, such an approach might very well provide an insight into a structure of subjectivity that is in all probability no longer Cartesian.

It is precisely with cyberpunk that the feedback loop of influence between mainstream literary production and science fiction genre is finally actualised within the same temporal frame, which means there are no reasons whatsoever for their distinction. “Science fiction” gains possibilities of expression essentially foreign to characteristics establishing it as a distinctive genre – among those, let us just mention first person narration, which is rare in works of science fiction, and – on the level of content – especially the implicit separation of reality to “actual”, “true” reality and the “extrapolated”, “fictive” one. Mainstream production, on the other hand, takes on the elements formerly reserved to the science fiction genre: operating with different ontologies, typified literary characters, introduction of the trivial, etc. If we consider the latter against the broader cultural and social situation, in the context of which the above shifts are taking place, and take into account the paradigmatic decomposition of hierarchies and consequent denial of authority or the centre, providing meaning to the fringe (which in the absence of a more accurate term I will call the “hypertextual logic” of experiencing the world), we can anticipate the return of first person, autobiographical narration (whoever you are writing/reading about, you are writing/reading about yourself), and consequently the “realist”¹ manner and understanding of writing (since all the information has the same value before it is actualised in hyper-reality, there is no essential difference between “reality” and “unreality” anymore). The latter is also the most obvious difference between cyberpunk literature and the Avant-Pop.

The waning of the distinction between the author and the reader in hypertext and the spread of hypertextual logic from the medium to the actual comprehension of reality,² should endow first person narration and biographicality with a status that is different from all the former statuses. If the author is merely the source of data, which the user (reader) manipulates into the building of his/her own reality or realities, and at the same time an individual defined by hypertextual logic of his own identity construction, then the terms “biographical” and “autobiographical” in

¹ In the Lukács sense of dividing all art of writing into “realist” and “non-realist”, according to which postmodernist writing would no doubt fall into the latter category.

² The most illustrative example of the above are the notorious internet chat-rooms.

the sense they acquired within literary tradition are completely nonsensical, and in addition to that, the whole concept of past changes. The latter brings to mind Jameson's statement in his *Transformations of the Image*, in which he – discussing tendencies in contemporary film – claims that postmodernity reveals itself “in the way in which they package the past as a commodity and offer it to the viewer as an object of purely aesthetic consumption” (Jameson 2000, 131).

In the context of this study, the statement implies that within postmodern literary production the actual, biographical elements should have exactly the same status as fictive ones for the author as well, regarded by him/her merely as pieces of data to be placed within arbitrary systems. Thus (auto)biography – the past – becomes fictional and fiction (auto)biographical. Yet its “biographicality” is on the one hand no longer connected to the past but to the future exclusively – we could say it “foretells” the biography; on the other hand, it is no longer the property of an individual but of all who come in touch with it: the “readers” or “users”, the author included. Let us at this point remember Lacan's statement “when the subject appears somewhere as meaning, he is manifested elsewhere as ‘fading’, as disappearance” (Nash 2001, 89). Thus, the “I” is estranged and loses its (Cartesian) meaning, the consequence of which is the typically postmodern “failure to differentiate self from other” (ibid.), as Christopher Nash ascertains in his study of postmodern subjectivity from the perspective of pathological narcissism. In practice, this brings us back to the definition of Baudrillard's fractal subject.

Let us now examine how and to what extent our theoretical speculations actually occur in the Avant-Pop literary practice. In the sense of impossibility of differentiation of self from others as a consequence of world perception according to the functioning of the hypertextual logic, which relativises and thus prevents linear progression of literary character development – or any other aspect of writing – and presupposes an infinite number of interpretations, which are completely arbitrary since they depend upon each reader and each reading, the only reliable way of establishing common traits of Avant-Pop literary characters seems to be by searching for individual elements that appear in one way or other in most works.

I have already mentioned that the most obvious difference between cyberpunk and Avant-Pop literary productions seems to be the return of the first person narration in the latter. We could even claim that most of the best-known Avant-Pop works are in fact written in first person singular as some kind of (pseudo) autobiography: Mark Leyner's novels and short stories, Ronald Sukenick's collections of short stories (*Doggy Bag* and *Narralogues*), Don DeLillo's *White Noise*, Douglas Coupland's *Generation X*, Bret Easton Ellis's novels, most stories in Mark Amerika's *The Kafka Chronicles*, Kathy Acker's short stories and fragments in her novels, short stories by Doug Rice, Euridice, Harold Jaffe, William T. Vollman, Richard Meltzer, Tim Farret, Jill St. Jacques, etc.

The assessment of the specific nature of first person narration occurring in the works mentioned above seems most productive through the study of works by Mark Leyner. Since the main protagonist of all of his best-known novels is the writer Mark Leyner, we could assume that the works are autobiographical. The style of narration is accordingly realistic,

events are palpable and provide an impression of a coherent structuring of the world. Yet the very world, into which Leyner places his “autobiography”, at the same time disqualifies and creates the autobiographical moment. The literary “Mark Leyner” constantly moves within the mediagenic reality, arbitrarily choosing elements from it to build (or add to) his identity. As an example, let us examine the description of his daughter’s birth at the very beginning of the book *Tooth Imprints on a Corndog*, where “Mark Leyner” decides to actively participate in the procedure:

“Now, putting me in a surgical garb is like putting a drag queen in an Yves Saint Laurent evening gown – I just light up. (Often I feel like a surgeon trapped in a writer’s body.) Anyway, as soon as the doctors see me coming, they get very peremptory and very territorial about Merci’s uterus: ‘Mr. Leyner, please! You’re to remain on that side of the curtain or you’re going to have to wait outside.’ Merci hears this, lifts her head, and says in her sweet little voice, frayed only slightly by some 30 hours of labor: ‘Doctors, it’s perfectly OK for him to assist – he watches a lot of medical programming on cable TV on Sundays’” (Leyner 1996, 2).

The doctors seem to be satisfied with the explanation, and so do the readers. After all, with the multitude of very graphic series and documentaries on doctors’ work everyone sometimes feels they could execute a minor surgical procedure should the need arise, a belief seemingly corroborated by stories in the movies and newspapers about medically uneducated individuals saving lives in extreme situations with primitive medical knowledge. The information thus seems credible, it is the constituent part of the (mediagenic) reality, although most individuals will still have to verify it in their everyday practice; information thus enters the reader’s world as the third order simulacrum (according to Baudrillard the defining feature of postmodern writing).

Such is also Leyner’s “autobiographical” identity – the autobiography is constructed along the way, the reader places individual information on “Leyner” within systems of information, the probability and stability of which depend on their connectivity. Leyner’s authorial existence is entirely fluid and depends on the reader’s capability of connecting information provided into systems. His identity is realized through the reader’s selection of characteristics he chooses to follow in the sense of identity construction, and is thus completely bound to reader’s experience. To illustrate, let us examine the fragment, in which “Mark” is shopping in an underwater supermarket for a suitable handbag his daughter’s Barbie doll would carry at the Oscar awards ceremony. The doll in question was in fact nominated for an Oscar for best leading actress, appearing in a film their daughter directed. What follows is a typical shopping experience as Mark is sent from one department to another, trying to outsmart other parents searching for handbags for their children’s Barbie dolls, at the same time entangling himself into a web of searching for other consumer products recommended by shop-assistants.

At first, from the point of view of linear following of events, the story seems banal and “unreal” and the authorial position (authoritatively) satiric. Yet each “banal” element in the story – the underwater habitat, where he is shopping, the Barbie doll Oscar nomination, the existence of famous designers’ *haute couture* for toys, etc. – is supported by an intricate web of information that has already been verified in reality. Placed in a system, they as such provide for credibility of seemingly banal entities. His daughter’s movie is thus “a sort of *Jurassic Park*!

Terms of Endearment with a Greek myth/Warhol twist” (ibid., 31), it is much sadder than *Shadowlands*, which in comparison to his daughter’s movie “looks like *Porky’s*” (idem), and is as such completely imaginable.

The Barbie doll Oscar nomination is on the one hand acceptable from the point of view of the story itself since Leyner treats her as any other media star appearing in the text; on the other hand, considering the popularity of non-human movie and TV stars (from Babe the pig, Beethoven the dog, Ninja turtles, Beavis and Butthead to the Pokemon hysteria) and consequent unification of their star status with that of human stars,³ the nomination of a toy may ultimately function in a humorous way, yet it is not unreal. The relevance of the system of information on a Barbie doll in Leyner’s context is further supported by the existence of a wide range of designer evening gowns for the toy. Since famous designers of clothes now offer all sorts of trendy products – from perfumes, watches to wallpaper and “couture” for pets – under their brand name, the existence of a collection of clothes and accessories for such a popular doll as Barbie seems completely credible or at least a subject for verification in (hyper)reality. Within Leyner’s simulacrum, built of familiar elements of reality, the information on Barbie doll are completely unproblematic from the point of view of their “realness”: “I realize that sounds a bit pricey,” the shop assistant convinces Mark. “But you have to take into consideration that you’re paying for a miniaturization. You’re getting an Armani bag that’s proportioned down to about a 1/70 scale with all the exquisite detailing and craftsmanship that makes Armani an Armani” (Leyner 1996, 33–4).

The shop-assistant’s arguments not only convince Mark but also the reader, defined by the present social and cultural situation, regardless of whether the object of choice (already) exists in reality. What we have here is an example of the everyday practice of deciding according to information provided, where the correctness of decision relies solely on how stable a system those bits of information can form in connection with one another – it is how the entire advertising apparatus functions in the first place. In other words, we decide for things, because we (based on information provided) know what they *do*; what they in fact *are*, we not only do not know, we simply – unlike individuals defined by the late modern age paradigm – do not care. And within the networked logic of reality comprehension – including the Self – there is basically no need to know that, “I connect therefore I am” anticipates the direction towards various information on being, which is the precondition for being itself. In Christopher Nash’s words: “Being postmodern isn’t something we are but something we do” (Nash 2001, viii).

What Mark Leyner the author does is therefore comparable to the arbitrary adopting of characteristics and the building of identity typical for the users of internet chat-rooms. Just as the “true” identity of the participant in an internet communication is unclear but most of all unimportant for both the participant and others, the authorial identity of Mark Leyner is completely fused with identities “Mark Leyner” is adopting through combinations of arbitrary elements of reality. In other words: Mark Leyner *is* because he “Mark Leyner” *does*, with the implicit “autobiographicality” or “authorial position” depending solely on

³ At the height of the Beavis and Butthead cartoons’ popularity, the protagonists “co-hosted” the MTV Movie

the experiential horizon of the readers and thus completely arbitrary, differing with each reading. Mark Leyner does not exist without “Mark Leyner”, whereas “Mark Leyner” exists through each prism of each reader, who “makes” the work autobiographical by finding his/her own “autobiographical” elements within it.

Not only the reader but also Mark Leyner himself (and “Mark Leyner” with him) is aware of the new authorial status and the arbitrariness of his existence, which is evident from the fragment where he rewrites the pompous, cliché acknowledgements great writers devote to their wives, almost carnivalistically relativising the authoritative, almighty authorial position and consequently also his own cliché status – or “role” – of writer:

“Only a woman with so-and-so’s understanding and patience would have endured my manic highs and sloughs of despond, my chilly remoteness and insularity, and, alternately, my infantile need to be burped and changed, my obsessive philandering, my inexplicable need to fuck every woman in her step class, my having squandered her Christmas Club money on my methamphetamine habit, the Charivari sprees, /.../ – all of which, rightly or wrongly, I felt was necessary to get through this long creative night. Her editorial acumen and rigor, her wise encouragement and enabling love, etc. etc.’? This is your basic ‘I’m so complex and difficult, and my wife is so simple and forbearing’ (a.k.a. ‘simpering imbecile puts up with anything overweening dickhead dishes out’) formula” (Leyner 1996, 3).

A similar “pseudo-autobiographic” approach is also characteristic for Sukenick’s short-story collection *Doggy Bag*. The main protagonist is “Ron Sukenick”, the narration is in the first person singular. Situations, into which “Ron Sukenick” is placed and his reactions to them, are structured similarly as in Leyner, yet in Sukenick, the familiar aspects of reality appear more as some sort of “materialized metafictionality”. With that I have in mind applications of situations and motives from works of cult writers (cf. Burroughs 1959, 1961; and Coleridge 1985), trendy theoreticians and philosophers (Jameson, Baudrillard) and other elements of reality (conspiracy theory, tourism, star system, even Avant-Pop), constructed into a narrative, the meaning of which entirely depends on the reader’s knowledge of the artefacts used due to its network structure and arbitrary combinations of existing elements of reality into hyper-real conglomerates. Within each individual story, “Ron Sukenick” acquires a new identity, from superhero, stereotypical archaeologist to a cliché Jewish writer and American tourist in Europe. Throughout the narrative, famous personalities (Fellini, etc.) enter the story, appearing side by side with “unknown” characters. The “unknown-ness” of the latter is of course problematic and it is up to the reader to decide what to make of a character called Edgar Allen Crow or, after all, the main protagonist – “Ron Sukenick”.

The latter reappears in the novel *Mosaic Man*, published five years later, as the main protagonist of a third-person narrative turning first-person towards the end. Thus Sukenick in a way thematises the very mechanism of the hypertext conditioned identity in the sense of appropriating essentially objective characteristics within subjective self-consciousness. An interesting detail from the reader’s perspective is perhaps that the transitions between individual narration types by no means disturb the flow of reading and are hardly ever

noticed. “Ron Sukenick” remains completely fluid throughout the text, he takes on identities according to the systems of information forming individual story lines. The only thing that does not change is the name, which functions as a familiar trade mark among other brand names entering the story: secret services, conspiracy theories, Jewish mythology, the holocaust and most notably Elvis Presley, who, like “Ron Sukenick” and other (media transmitted) elements of reality, enters system schemes of mediated information, gaining and losing identity characteristics accordingly.

On the one hand, I have chosen the examples of first-person autobiographical narration to elicit the characteristics of the “subject” in works commonly labelled Avant-Pop since they most clearly depict the attitude Avant-Pop authors have towards character creation and subjectivity in general, on the other hand, the above examples most evidently reveal the new – we could say hypertext – attitude of authors to their authorial status. In other words: the author, too, is just one literary (or let us say *media*) personae; an identity forming a more or less stable system in co-dependence with arbitrary elements of reality (information). That system is totally fluid and as such open to being placed into other systems as well as to the absorption of other systems into its own structure.⁴ The stability of those systems depends on the systems through which the reader creates his/her identity. The author becomes a hypertextual decentred system of codes, a complete abstraction, which today is, in fact, the basis for the creation of any given – author, reader, star, etc. – postmodern subjectivity.

At this point it is probably superfluous to emphasize that there is basically no difference between the subject of the “autobiographical” first-person narration and any other type of narration, since the logic of “literary character” creation is synonymous with the building of any given identity. Furthermore, there is absolutely no difference between the “autobiographical” and fictive elements since both serve as building materials for the creation of the actual reality, which also knows no difference between the real and the fictive. Nevertheless, the following pages will be devoted to those Avant-Pop works which employ third-person narration with “fictive” protagonists. My intention is to use them as a means to draw the difference between the cyberpunk types as one of the possibilities of how to solve the postmodernist crisis of representation, which in itself already contains some of the elements of the period succeeding postmodernism, and Avant-Pop literature, which by the developing of elements that already reflect the changed spiritual and historical circumstances in cyberpunk, places itself within the context of paradigms governing a new, postmodern understanding of subjectivity.

If cyberpunk “types”⁵ – by their effect no longer metaphors of generalized human characters but in themselves material for metaphorisation – function as third order simulacra and as such provide material for the actual reality creation (Krevel 2001, 160–94), then it is logical to assume that individuals defined by such simulacra will understand the characteristics of these

⁴ The principle of “author as character in the story” is extremely popular in recent media production – let us just mention TV series *Roseanne*, *Ellen* or *Prince of Bel Air*, where the names of actors are also the names of characters they portray in the series, or the trend in the film production in the Nineties that celebrities “play” themselves in the movies (for example *Zoolander*, 2001), not to mention the spread of so called “reality talk shows” such as *Jerry Springer* and *Ricky Lake*.

types as part of their subjectivity, which – together with all the other elements of mediagenic reality entering their consciousness – can be arbitrarily upgraded, decomposed and placed within new systems. Since the great majority of Avant-Pop authors can in fact be considered products of the cultural climate within which cyberpunk types function as media copies without the originals, arbitrary constructs of the familiar entities of the quotidian constructing the hyper-reality, their writing provides an insight into how the cyberpunk types are developed into a new subjectivity.

An obvious example of the latter is of course Kathy Acker's novel *Empire of the Senseless* (1988), the much-discussed simulacrum of William Gibson's *Neuromancer* (1984). Let us take, for example, Acker's reworking of the episode, where Molly breaks into the heavily guarded corporation headquarters to steal the construct of the late console cowboy Dicky Flatline. Acker literally transcribes some of the key sentences from Gibson's novel and transposes them into completely different contexts thus changing their meaning. In her novel, the comment on wounds Molly receives in action appears before the action, which on the one hand affects motivation of the narrative, and adds to the meaning within her context on the other. Similarly, one of the main protagonists of Gibson's novel, artificial intelligence (AI) Wintermute, in her reworking becomes Winter, "recognition code for an AI" (Acker 1988, 39), which in Acker's work stands for "American intelligence". Acker appropriates and reshapes the elements from *Neuromancer* throughout the novel: Gibson's urban terrorist group Modern Panthers becomes only the Moderns, Gibson's Sense/Net corporation is the above mentioned American Intelligence, which further affects the meaning of one of the crucial Gibson types, artificial intelligence. The main protagonists of Acker's work, cybernetic (female) construct Abhor and somewhat ambivalent Thivai – either a (male) offspring of a robot or extraterrestrial being – remind us of Gibson's Molly and Case; they are partly a thematisation of the defining cyberpunk motif of man-machine symbiosis.

Yet contrary to Gibson's types, who are a combination of a finite and unchangeable number of characteristics – we could say they are a unified, closed system of information – Abhor and Thivai remain fluid and interchangeable throughout the novel. Thivai takes on Abhor's characteristics and vice versa, their "identity" changes according to each given situation. Gibson's "types" define situations into which they (can) enter precisely because they are finite and unchangeable. As such they on the one hand still retain the basic feature of a Cartesian subject, on the other, they ensure a linear progression of the story. In Acker, each situation anticipates a new concept of identity, which through its changing ensures the creation of new (hyper)situations.

The finite and thus linear nature of cyberpunk types signals that they were created at a time when typical science fiction extrapolation of familiar entities from reality as second order simulacra was still possible. The fact that the genre enters mainstream production precisely with cyberpunk can be explained as a consequence of the emergence of a new social and cultural climate at the time when the reception of cyberpunk was at its peak. Cyberpunk types were probably still designed as a cross-section of generalized human natures (stubborn perseverance of cyberpunk authors in labelling their work science fiction also points to that),

yet launched into the mediagenic reality of the postmodern cultural sphere they gained the status of media information, becoming the basis for metaphorisation in hyper-reality, within which “science fiction” – like categories of author, reader or “main hero” in general – is an arbitrary and changeable trade mark. This is how we can understand Larry McCaffery’s – however brief – outline of the Avant-Pop literary character: “As mediascape seems at once to expand outward and advance inward, it becomes increasingly difficult for characters to be able to isolate an irreducible authentic ‘me’ that can be separated from the constructed desires, memories, and opinions occupying their minds. The authors often present characters living in an extremely destabilized environment in which image, hallucination, reality and psychosis are utterly indistinguishable” (McCaffery 1995, xxviii).

Taking all that into account, Acker’s appropriation of Gibson’s text can hardly be explained through the prism of the tightening of the feedback loop of influence between science fiction and postmodernism as Brian McHale proposes in his 1992 collection of studies *Constructing Postmodernism*. Considering his otherwise extremely interesting thoughts on the establishing of the feedback loop, within which at the beginning of the Eighties there is no fundamental difference between genre and mainstream production anymore, the claim is even somewhat paradoxical since it automatically places Acker’s writing in the context of postmodernism, which is where McHale himself places it as well (“On the other end of the loop we begin to find postmodernist mainstream writers who exploit the already ‘postmodernized’ SF of the cyberpunks. An example is Kathy Acker ...”) (McHale 1992, 223), even though a few pages before, he describes the Movement as the upgrading of postmodernism, a materialisation of postmodernist formal principles. Such a perspective would suggest that Acker’s writing is yet another example of entrapment into yet another of the postmodernist metafictional loops – loops which cyberpunk has already left behind. Taking into account the characteristics of her protagonists that we discussed above, such a claim seems – if nothing else – inaccurate. Acker’s “borrowings” are not motivated by the postmodernist impulse of juxtaposing of (fictional) literary discourses in the direction of their annulment, she borrows them as undisputed elements of the mediagenic reality, which in combination with other, similar entities serve as the bases for the creation of “subjective” reality as well as “subjectivity” and identity.

It is from this perspective only that we can explain the decisions and motivations of DeLillo’s professor of Hitler studies in his 1984 novel *White Noise*, who at times somewhat reminds us of Bellow’s or Irving’s protagonists, yet constantly gains new characteristics according to the networks of information forming more or less bizarre situations around him. The “transcendental” foundation of such identity construction is offered at the very beginning of the novel:

“In the morning I walked to the bank. I went to the automated teller machine to check my balance. I inserted my card, entered my secret code, tapped out my request. The figure on the screen roughly corresponded to my independent estimate, feebly arrived at after long searches through documents, tormented arithmetic. Waves of relief and gratitude flowed over me. The system had blessed my life. I felt its support and approval. /.../ What a pleasing interaction. I sensed that something of deep personal value, but not money, not that at all, had been

authenticated and confirmed” (DeLillo 1999, 46).

An even clearer example of such character construction can be found in Douglas Coupland’s *Generation X*, a text with a parallel system of seemingly unrelated footnotes supplying their own characterisations through “cyberpunkishly” typologised characteristics. Parallel reading of footnotes produces an effect similar to the reading of hypertext – or reading *into* the text. Consistent following of footnotes on the one hand defines the meaning of individual “stories” and the shifting systems of their protagonists’ characteristics; on the other hand, it enables virtually countless readings of the same text, which relativises the status of the author.

Conclusion

The main characteristic of the Avant-Pop literary personae thus seems to be their fundamental dependency upon their immediate environments. Unlike “classical” characters, the unchangeable characteristics of which can be determined from their reactions to the environments they are placed in, meaning that the reader can at least to some extent anticipate their actions (which is also the case with cyberpunk types), in Avant-Pop, the environment is the defining factor in identity creation. With introduction of new information into the system of “environment” or “story”, the identity – according to the laws of cybernetics – arbitrarily changes. As such it is on the one hand paradigmatic of the identity creation modes within techno-culture, on the other, it – since it is essentially mediagenic – also accelerates such modes.

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