

extremely loud and incredibly close

Extremely Loud and Incredibly Close: Exploring the Depths of Emotion and Memory

extremely loud and incredibly close is more than just an evocative phrase; it's the title of a novel that delves deeply into the complexities of grief, trauma, and the resilience of the human spirit. Written by Jonathan Safran Foer, this emotionally charged story captures the aftermath of tragedy through the eyes of a young boy named Oskar Schell. Whether you've read the book, seen the movie adaptation, or are simply intrigued by its themes, understanding the layers within *extremely loud and incredibly close* offers a profound look at how individuals cope with loss and search for meaning.

The Story Behind Extremely Loud and Incredibly Close

At its core, *extremely loud and incredibly close* tells the tale of Oskar, a precocious nine-year-old boy living in New York City who embarks on a quest to find the lock that fits a mysterious key left behind by his father, who died in the 9/11 attacks. The narrative weaves together Oskar's adventurous spirit with flashbacks and letters that reveal his father's life and the people touched by the tragedy.

This novel stands out because it doesn't shy away from the raw emotions tied to loss. Instead, it uses a unique blend of humor, innocence, and poignancy to explore how a child processes grief differently from adults. The title itself suggests a sensory overload — the loudness symbolizing the overwhelming nature of trauma and the incredible closeness reflecting the intimate, personal impact on those left behind.

Jonathan Safran Foer's Narrative Style

Foer's writing style in *extremely loud and incredibly close* is notable for its experimental approach. The text incorporates unconventional typography, photographs, and fragmented storytelling that mimic Oskar's mindset. This innovative style not only draws readers into the emotional landscape of the protagonist but also challenges traditional ways of telling a story about tragedy.

The use of multiple perspectives, including those of Oskar's grandparents and other secondary characters, enriches the narrative by presenting varied reactions to grief and healing. This multifaceted viewpoint encourages readers to consider how trauma can ripple through families and communities.

Themes Explored in Extremely Loud and Incredibly Close

One of the reasons *extremely loud and incredibly close* resonates with so many readers is its exploration of universal themes that transcend the specifics of the 9/11 tragedy. Let's dive into some of the key themes that make this story so impactful.

Grief and Healing

Grief is a central theme that the novel tackles head-on. Oskar's journey is essentially a metaphor for navigating the confusing and painful process of mourning. His search for the lock represents a desire to unlock answers, to make sense of his father's death, and ultimately, to find closure.

The story also portrays how different characters cope with loss in their own ways, whether through denial, anger, or acceptance. This diversity in grieving styles highlights the complexity of human emotion and the non-linear path toward healing.

The Importance of Connection

Another prominent theme is the human need for connection. Oskar's interactions with strangers, including a mysterious figure named "the renter," emphasize the idea that healing often comes through reaching out and sharing stories. The novel suggests that even in the aftermath of immense tragedy, people can find solace in unexpected relationships.

Family bonds also play a crucial role. The narrative explores how Oskar's relationships with his mother and grandparents evolve, showing that love and understanding can persist even in difficult circumstances.

The Role of Memory and Storytelling

Memory is intricately linked to identity, and storytelling becomes a tool to preserve and make sense of the past. *Extremely loud and incredibly close* uses letters, photographs, and Oskar's own recollections to illustrate how memories shape our understanding of the world and ourselves.

The novel invites readers to reflect on how personal and collective histories influence how we process trauma. In this way, storytelling becomes both a coping mechanism and a form of resistance against forgetting.

The Film Adaptation: Bringing the Story to Life

In 2011, *extremely loud and incredibly close* was adapted into a feature film directed by Stephen Daldry, starring Thomas Horn as Oskar, alongside Tom Hanks and Sandra Bullock. The movie aimed to capture the emotional intensity and unique narrative style of the novel, with mixed critical reception.

Challenges in Adapting the Novel

Translating a book so reliant on experimental writing and internal monologues into a visual medium posed significant challenges. The filmmakers had to find ways to convey Oskar's inner world and the fragmented storytelling without losing the audience's engagement.

While some praised the performances and emotional depth, others felt the film struggled to balance the novel's complexity with cinematic storytelling conventions. Nonetheless, the movie remains a valuable companion piece, offering a new way to experience the story's themes.

Why Extremely Loud and Incredibly Close Still Matters Today

More than two decades after the events that inspired it, *Extremely Loud and Incredibly Close* continues to resonate because it addresses timeless human experiences. Its exploration of trauma, resilience, and the search for meaning speaks to anyone who has faced loss or hardship.

Lessons for Readers and Viewers

- **Empathy through perspective:** The novel encourages readers to step into the shoes of a child grappling with grief, fostering empathy for those processing trauma differently from ourselves.
- **The power of curiosity:** Oskar's inquisitive nature reminds us that asking questions and seeking understanding can be integral to healing.
- **The healing potential of connection:** Building relationships, even with strangers, can provide unexpected support in times of crisis.
- **Embracing complexity:** The story acknowledges that grief is not straightforward, and healing often involves navigating contradictions and uncertainties.

Incorporating the Novel's Insights into Everyday Life

While *Extremely Loud and Incredibly Close* is a work of fiction, its messages can guide us in real-life situations. For instance, when supporting someone who is grieving, recognizing that their way of coping might differ from ours is crucial. Practicing patience, active listening, and offering gentle companionship can make a meaningful difference.

Moreover, the novel's emphasis on storytelling encourages us to share our own experiences and memories, which can foster community and understanding.

Exploring Related Literary Works and Themes

If the themes of *Extremely Loud and Incredibly Close* resonate with you, there are several other books and authors who explore similar topics of trauma, memory, and healing.

- **The Kite Runner** by Khaled Hosseini – A poignant tale of friendship and redemption in the

context of Afghanistan's turbulent history.

- **Extremely Loud & Incredibly Close** by Jonathan Safran Foer itself – revisiting the novel with an analytical eye can reveal new layers.
- **A Man Called Ove** by Fredrik Backman – Exploring themes of loss and unexpected connections through a curmudgeonly protagonist.
- **The Book Thief** by Markus Zusak – A narrative that intertwines memory, loss, and the power of words during World War II.

These stories, like *Extremely Loud and Incredibly Close*, use personal narratives to navigate the aftermath of trauma and the enduring hope for healing.

In essence, *Extremely Loud and Incredibly Close* offers a deeply human story that combines the innocence of childhood with the heavy realities of loss. Its unique narrative style and profound themes invite readers and viewers alike to confront the ways trauma shapes us and the paths toward recovery. Whether through literary exploration, cinematic adaptation, or personal reflection, the story's impact remains vibrantly present, reminding us of the power of love, memory, and connection amidst life's most challenging moments.

Frequently Asked Questions

What is the plot of 'Extremely Loud and Incredibly Close'?

The novel follows a young boy named Oskar Schell who embarks on a quest across New York City to find the lock that fits a mysterious key left behind by his father, who died in the 9/11 attacks.

Who is the author of 'Extremely Loud and Incredibly Close'?

The author is Jonathan Safran Foer.

What themes are explored in 'Extremely Loud and Incredibly Close'?

The book explores themes such as grief, loss, trauma, family relationships, and the process of healing after tragedy.

Is 'Extremely Loud and Incredibly Close' based on true events?

While the story is fictional, it is set against the real historical backdrop of the September 11 attacks.

What narrative techniques are used in 'Extremely Loud and Incredibly Close'?

The novel uses a mix of first-person narration, visual elements like photographs and drawings, and unconventional typography to convey the protagonist's emotional state.

Has 'Extremely Loud and Incredibly Close' been adapted into other media?

Yes, it was adapted into a film in 2011, directed by Stephen Daldry and starring Tom Hanks and Thomas Horn.

What is the significance of the key in 'Extremely Loud and Incredibly Close'?

The key symbolizes Oskar's search for closure and understanding of his father's death, as well as his attempt to connect with the past.

How does Oskar Schell's character develop throughout the novel?

Oskar grows from a traumatized and isolated child into someone who learns to cope with his grief and form meaningful connections with others.

What role do Oskar's grandparents play in the story?

Oskar's grandparents provide additional perspectives on loss and trauma, revealing their own struggles and contributing to the novel's multi-generational narrative.

Why is 'Extremely Loud and Incredibly Close' considered an important book about 9/11?

It offers a unique and personal perspective on the impact of 9/11, focusing on the emotional aftermath and the experiences of those indirectly affected, especially children.

Additional Resources

Extremely Loud and Incredibly Close: A Profound Exploration of Trauma and Healing

extremely loud and incredibly close is a novel and subsequently a film that has sparked considerable discussion due to its poignant portrayal of loss, trauma, and the quest for meaning in the aftermath of tragedy. Written by Jonathan Safran Foer and adapted into a movie directed by Stephen Daldry, this work delves deeply into the emotional landscape of a young boy grappling with the sudden death of his father during the September 11 attacks. Beyond its narrative, *extremely loud and incredibly close* has become a subject of interest for literary critics, psychologists, and audiences seeking to understand the intricacies of grief and resilience.

Context and Background of Extremely Loud and Incredibly Close

Extremely loud and incredibly close first entered the literary scene in 2005, offering readers a unique blend of experimental storytelling and emotional depth. The novel centers on Oskar Schell, a precocious nine-year-old boy who embarks on a mission across New York City to find the lock that matches a mysterious key left by his deceased father. The book's narrative technique—interweaving letters, photographs, and multiple perspectives—stands out as a distinctive feature that invites readers into a multi-layered exploration of trauma.

The subsequent film adaptation, released in 2011, brought the story to a broader audience, albeit with mixed critical reception. While the movie aimed to capture the novel's emotional intensity and innovative style, some critics found the cinematic interpretation less effective at conveying the complexity of Oskar's inner world. Nonetheless, both mediums contributed to the cultural conversation about loss and healing in the post-9/11 era.

In-Depth Analysis of Themes in Extremely Loud and Incredibly Close

Exploration of Grief and Trauma

At its core, extremely loud and incredibly close is an exploration of how individuals, especially children, process grief. Oskar's journey symbolizes the human desire to find meaning amidst chaos and tragedy. The story highlights the unique ways trauma manifests, particularly in young minds, and the challenges in articulating pain that often feels overwhelming or "incredibly close."

Psychological studies on grief align with the narrative's portrayal of Oskar's behavior—his obsessive search, imaginative inventions, and episodic memory—all of which reflect coping mechanisms employed by those dealing with profound loss. This alignment has made the book a reference point in discussions about childhood bereavement and trauma-informed care.

Innovative Narrative Techniques

The narrative style of extremely loud and incredibly close is notable for its experimental structure. Foer employs a collage of text, images, and typographical play, which serves multiple purposes:

- **Immersion:** The visual elements draw readers deeper into Oskar's perspective.
- **Fragmentation:** Reflecting the fractured nature of memory and trauma.
- **Multivocality:** Multiple voices and stories intertwine, illustrating the interconnectedness of human experience.

These techniques challenge traditional storytelling conventions and invite readers to engage actively with the text, making the emotional impact more pronounced.

Character Development and Symbolism

Oskar Schell's character is crafted with a blend of innocence and precociousness, making his emotional journey both relatable and extraordinary. His interactions with the people he meets during his quest reveal diverse responses to trauma and underscore themes of connection and healing.

Symbolism plays a critical role throughout the story. The key and lock motif represents the search for answers and closure, while Oskar's inventions and letters function as bridges between his internal world and external reality. These symbols enrich the narrative, providing layers of meaning that resonate with readers and viewers alike.

Comparisons and Cultural Impact

When compared to other post-9/11 literature and films, *Extremely Loud and Incredibly Close* stands out for its child-centered perspective. Unlike works that focus on political or sociological analyses of the tragedy, this story offers an intimate look at personal loss and recovery.

Its influence extends beyond literary circles, impacting educational discussions about trauma-sensitive storytelling and the role of art in processing collective grief. The book has been incorporated into curricula addressing emotional intelligence and resilience, highlighting its significance beyond entertainment.

Pros and Cons of the Novel and Film Adaptation

- **Pros:**

- Innovative narrative style that enhances emotional engagement.
- Unique child's perspective on a historically significant event.
- Rich symbolism and layered storytelling.
- Encourages empathy and understanding of trauma.

- **Cons:**

- Some readers and viewers find the style distracting or overly experimental.

- The film adaptation received criticism for simplifying complex themes.
- Emotional intensity may be overwhelming for certain audiences.

Extremely Loud and Incredibly Close in Contemporary Discourse

In recent years, extremely loud and incredibly close has maintained relevance due to ongoing discussions about mental health, trauma recovery, and the role of narrative in healing. Its portrayal of a young protagonist navigating grief resonates with broader societal efforts to destigmatize emotional struggles and promote supportive environments for trauma survivors.

Moreover, the story's focus on communication—how silence, letters, and stories connect people—echoes contemporary interests in narrative therapy and expressive arts. These therapeutic approaches emphasize storytelling as a means of making sense of pain and fostering resilience, aligning closely with the themes presented in extremely loud and incredibly close.

Educational and Therapeutic Applications

Educators and therapists have utilized extremely loud and incredibly close as a tool to engage children and adults in conversations about loss. The novel's accessibility and emotional depth make it a valuable resource for:

1. Facilitating discussions about death and mourning.
2. Encouraging empathy through character-driven storytelling.
3. Providing a framework for understanding complex emotions.
4. Supporting narrative-based therapeutic interventions.

Such applications demonstrate the work's capacity to transcend its artistic origins and contribute meaningfully to healing processes.

Extremely loud and incredibly close remains a compelling exploration of human vulnerability and resilience. Its multifaceted approach to storytelling and trauma invites ongoing reflection on how individuals and societies grapple with loss and the enduring quest for connection.

Extremely Loud And Incredibly Close

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extremely loud and incredibly close: Extremely Loud & Incredibly Close Jonathan Safran Foer, 2005 Oskar Schell, the nine-year-old son of a man killed in the World Trade Center attacks, searches the five boroughs of New York City for a lock that fits a black key his father left behind.

extremely loud and incredibly close: Everything Is Illuminated Jonathan Safran Foer, 2015-04-14 For use in schools and libraries only. Follows a young writer on his travels through eastern Europe in search of the woman who saved his grandfather from the Nazis.

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extremely loud and incredibly close: A Study Guide for Jonathan Safran Foer's "Extremely Loud and Incredibly Close" Gale, Cengage Learning, 2016-06-29 A Study Guide for Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

extremely loud and incredibly close: Trauma in Jonathan Safran Foer's "Extremely Loud and Incredibly Close" Michelle Klein, 2016-08-08 Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Koblenz-Landau

(Anglistik), course: 20th Century Novels, language: English, abstract: Trauma seems to me being an essential topic to discuss in school as everybody sooner or later has to deal with loss or already dealt with it in the past. As every student can identify with this potential challenge, it is important for them to get to know different ways of dealing with trauma. Foer's story even reveals that coping with trauma is able to bring people from different races and ages together. Even if people's trauma is caused by different events there will be a connection between these people. Moreover, it would be possible to teach this topic interdisciplinary and interdisciplinary in ethics or religious education classes. As everyone could be affected by trauma I determined this topic for my planned lesson. The reason for choosing the subtopics namely 'inventing' and 'heavy boots' referring to Oskar; Grandfather Schell's 'aphasia' and 'the doorknobs' and finally, 'suppressing' and 'the feeling of being needed' with regard to Grandmother Schell reveal concreteness for the main topic. I decided to teach the topic by group work to facilitate the exchange of experiences without the danger to be exposed in front of the class. I thought this is the best way, as the students can talk about how they perceived the character and his or her ability to deal with the trauma they have gone through. The team work is followed by a presentation and discussion of this work to ensure all students have reached the same level of knowledge. Moreover, it is important have the ability to emphasise with this character and change their perspectives or contribute their own experiences with loss to explain the others why somebody could show such behaviour. I will analyse the topic by a characterisation following by a psychoanalytic approach. For one it is important to get to know why people are behaving differently after experiencing loss and second, it is illuminating for the students to become aware that trauma can be responsible for the person concerned being left with an altered personality. The lesson I have planned relates to both, characterisation and psychoanalytic approaches. After the lesson the students should have general knowledge about trauma and its effects. Furthermore, it should be clear that trauma can only be overcome by going through two phases, which build up upon each other.

extremely loud and incredibly close: *Encyclopedia of Contemporary Writers and Their Work* Geoff Hamilton, Brian Jones, 2015-04-22 Presents an alphabetical reference guide detailing the lives and works of authors associated with the English-language fiction of the twentieth and twenty-first centuries.

extremely loud and incredibly close: *9/11 Gothic* Danel Olson, 2021-09-21 Published to coincide with the twentieth anniversary of the World Trade Center attacks, *9/11 Gothic: Decrypting Ghosts and Trauma in New York City's Terrorism Novels* returns to the ruins and anguish of 9/11 to pose a question not yet addressed by scholarship. Two time World Fantasy Award-winning writer Danel Olson asks how, why, and where New York City novels capture the terror of the Al-Qaeda mass murders through a supernatural lens. This book explores ghostly presences from the world's largest crime scene in novels by Don DeLillo, Jonathan Safran Foer, Lynne Sharon Schwartz, Griffin Hansbury, and Patrick McGrath—all of whom have been called writers of Gotham. Arguing how theories on trauma and the Gothic can combine to explain ghostly encounters civilian survivors experience in fiction, Olson shares what those eerie meetings express about grief, guilt, love, memory, sex, and suicidal urges. This book also explores why and how paths to recovery open for these ghost-visited survivors in the fiction of catastrophe from the early twenty-first century.

extremely loud and incredibly close: *Literature and Terrorism*, 2012-01-01 The years following the attacks of September 11, 2001 have seen the publication of a wide range of scientific analyses of terrorism. Literary studies seem to lag curiously behind this general shift of academic interest. The present volume sets out to fill this gap. It does so in the conviction that the study of literature has much to offer to the transdisciplinary investigation of terror, not only with respect to the present post-9/11 situation but also with respect to earlier historical contexts. Literary texts are media of cultural self-reflection, and as such they have always played a crucial role in the discursive response to terror, both contributing to and resisting dominant conceptions of the causes, motivations, dynamics, and aftermath of terrorist violence. By bringing together experts from various fields and by combining case studies of works from diverse periods and national literatures,

the volume *Literature and Terrorism* chooses a diachronic and comparative perspective. It is interested in the specific cultural work performed by narrative and dramatic literature in the face of terrorism, focusing on literature's ambivalent relationship to other, competing modes of discourse.

extremely loud and incredibly close: **Handbook of the American Novel of the Twentieth and Twenty-First Centuries** Timo Müller, 2017-01-11 Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate – from James's *The Ambassadors* to McCarthy's *The Road*. These readings do not revert naively to a time "before theory." Instead, they distil the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification.

extremely loud and incredibly close: *The Metareferential Turn in Contemporary Arts and Media* Werner Wolf, 2011-01-01 One possible description of the contemporary medial landscape in Western culture is that it has gone 'meta' to an unprecedented extent, so that a remarkable 'meta-culture' has emerged. Indeed, 'metareference', i.e. self-reflexive comments on, or references to, various kinds of media-related aspects of a given medial artefact or performance, specific media and arts or the media in general is omnipresent and can, nowadays, be encountered in 'high' art and literature as frequently as in their popular counterparts, in the traditional media as well as in new media. From the Simpsons, pop music, children's literature, computer games and pornography to the contemporary visual arts, feature film, postmodern fiction, drama and even architecture – everywhere one can find metareferential explorations, comments on or criticism of representation, medial conventions or modes of production and reception, and related issues. Within individual media and genres, notably in research on postmodernist metafiction, this outspoken tendency towards 'metaization' is known well enough, and various reasons have been given for it. Yet never has there been an attempt to account for what one may aptly term the current 'metareferential turn' on a larger, transmedial scale. This is what *The Metareferential Turn in Contemporary Arts and Media: Forms, Functions, Attempts at Explanation* undertakes to do as a sequel to its predecessor, the volume *Metareference across Media* (vol. 4 in the series 'Studies in Intermediality'), which was dedicated to theoretical issues and transhistorical case studies. Coming from diverse disciplinary and methodological backgrounds, the contributors to the present volume propose explanations of impressive subtlety, breadth and depth for the current situation in addition to exploring individual forms and functions of metareference which may be linked with particular explanations. As expected, there is no monocausal reason to be found for the situation under scrutiny, yet the proposals made have in their combination a remarkable explanatory power which contributes to a better understanding of an important facet of current media production and reception. The essays assembled in the volume, which also contains an introduction with a detailed survey over the possibilities of accounting for the metareferential turn, will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies as well as, more particularly, literary studies, music, film and art history.

extremely loud and incredibly close: **Towering Figures** Sven Cvek, 2011-01-01 This volume offers a critical analysis of a segment of American literary production surrounding the September 11, 2001 attacks on the United States. While focusing on the writing of Jonathan Safran Foer, Art Spiegelman, Don DeLillo, and Thomas Pynchon, the author locates this work within a larger 9/11 cultural archive. The book proceeds by way of a series of thematic leaps in order to unearth the active entanglement of the event with systems of meaning and power that create the conditions for its emergence and understanding. The main problem of such an approach consists in articulating the

three-fold relation at the heart of the archive in which issues of traumatic loss, affect, and politics appear as central: between the historical event, its cultural imprint, and the wider social system. In order to grasp these fundamental relations, the author resorts to a layered interpretive framework and engages a number of theoretical protocols, from psychoanalysis and nationalism studies to philosophy of history, world-system theory, and the heterogeneous critical practices of American Studies. Coming from a non-US Americanist perspective, this contribution to the scholarly production about 9/11 concentrates on trauma as a problem in the conceptualization the event, insists on globalization as its crucial context, and argues for a historical materialist approach to the 9/11 archive.

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extremely loud and incredibly close: *9/11: Culture, Catastrophe and the Critique of Singularity* Diana Gonçalves, 2016-10-24 Even though much has been said and written about 9/11, the work developed on this subject has mostly explored it as an unparalleled event, a turning point in history. This book wishes to look instead at how disruptive events promote a network of associations and how people resort to comparison as a means to make sense of the unknown, i.e. to comprehend what seems incomprehensible. In order to effectively discuss the complexity of 9/11, this book articulates different fields of knowledge and perspectives such as visual culture, media studies, performance studies, critical theory, memory studies and literary studies to shed some light on 9/11 and analyze how the event has impacted on American social and cultural fabric and how the American society has come to terms with such a devastating event. A more in-depth study of Don DeLillo's *Falling Man* and Jonathan Safran Foer's *Extremely Loud and Incredibly Close* draws attention to the cultural construction of catastrophe and the plethora of cultural products 9/11 has inspired. It demonstrates how the event has been integrated into American culture and exemplifies what makes up the 9/11 imaginary.

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extremely loud and incredibly close: *Islands in Geography, Law, and Literature* Chiara Battisti, Sidia Fiorato, Matteo Nicolini, Thomas Perrin, 2022-04-04 This collection explores the

heterogeneous places we have traditionally been taught to term 'islands.' It stages a conversation on the very idea of 'island-ness', thus contributing to a new field of research at the crossroads of law, geography, literature, urban planning, politics, arts, and cultural studies. The contributions to this volume discuss the notion of island-ness as a device triggering the imagination, triggering narratives and representations in different creative fields; they explore the interactions between legal, socio-political, and fictional approaches to remoteness and the 'state of insularity,' policy responses to both remoteness and boundaries on different scales, and the insular legal framing of geographical remoteness. The product of a cross-disciplinary exchange on islands, this edited volume will be of great interest to those working in the fields of Island Studies, as well as literary studies scholars, geographers, and legal scholars.

extremely loud and incredibly close: *Apocalyptic Visions in 21st Century Films* Elizabeth A. Ford, Deborah C. Mitchell, 2018-07-11 The apocalypse on the big screen has expanded beyond the familiar end-of-the-world movies. Romantic comedies, teen adventures and even children's films frequently feature apocalyptic imagery--disintegrating cities, extreme weather events, extinctions, rogue military forces, epidemics, zombie armies and worlds colliding. Using sophisticated CGI effects, filmmakers are depicting the end of the world ever more stunningly. The authors explore the phenomenon of the cinematic apocalypse and its origins in both our anxieties and our real-world events, and they identify some flashes of hope in the desolate landscape.

extremely loud and incredibly close: Succeeding Postmodernism Mary K. Holland, 2013-04-25 While critics collect around the question of what comes after postmodernism, this book asks something different about recent American fiction: what if we are seeing not the end of postmodernism but its belated success? *Succeeding Postmodernism* examines how novels by DeLillo, Wallace, Danielewski, Foer and others conceptualize threats to individuals and communities posed by a poststructural culture of mediation and simulation, and possible ways of resisting the disaffected solipsism bred by that culture. Ultimately it finds that twenty-first century American fiction sets aside the postmodern problem of how language does or does not mean in order to raise the reassuringly retro question of what it can and does mean: it finds that novels today offer language as solution to the problem of language. Thus it suggests a new way of reading antihumanist late postmodern fiction, and a framework for understanding postmodern and twenty-first century fiction as participating in a long and newly enlivened tradition of humanism and realism in literature.

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