

“Postmodernism and Posthumanism.” In Herbrechter, S., Callus, I., Rossini, M., Grech, M., de Bruin-Molé, M., John Müller, C. (eds) *Palgrave Handbook of Critical Posthumanism*. Palgrave

Neural Conditions: Blanche
Understanding Modernism
Mariko Tanaka, Yoshiki Tajiri, and Michiko Tsuchiya. Amsterdam

“Posthuman Melancholy: Digital Games and Cyberpunk.” In *Beyond Postmodern Perspectives*. Eds. Sherryl Vint and Graham Murphy. New York

“Archives of the End: Embodied History in Beckett’s Plays.” In *Memory Archive*. Eds. Sean Kennedy and Katherine Weis. New York 2009, 129-49.

“Borges and the Trauma of Posthuman History.” In *Cy-Borges: Memories of the Posthumanism in the Work of Jorge Luis Borges*. Ed. Ivan Callus and Stefan Herbrechter. New York: Bucknell UP, 2009. 179-215.

“Virtual Bodies; or, Cyborgs are People Too.” In *Digital Gameplay: Essays on the Nexus of Game and Gamer*. Ed. Nathan C. Garrelts. Jefferson: McFarland, 2005. 52-68.

(with Joel Faflak) “Cultural Studies Theory.” *Cultural Subjects: A Popular Culture Reader*. Toronto: Thomson Nelson, 2005. 15-36.

“‘Speak no more’: Hermeneutics and Narrative in Samuel Beckett’s *Endgame*.” In *Samuel Beckett: A Casebook*. Ed. Jennifer M. Jeffers. New York and London: Garland, 1998. 39-62.

ARTICLES

“Posthuman Temporality: Mitchell’s *Ghostwritten*.” *SubStance*. 136 44 (2015): 18-38.

“Writing Guilt: Haruki Murakami and the Archives of National Mourning.” *English Studies in Canada*. 32.1: (2006): 125-45.

“The Melancholy Archive: Jose Saramago’s *All the Names*.” *Genre*. 36 3-4 (2005): 115-43.

“After...Armageddon”: Trauma and History in Ford Madox Ford’s *No Enemy*.” *International Ford Madox Ford Studies: History & Representation in Ford Madox Ford’s Writings*. 3 (2004): 77-90.

“Does Mourning Require a Subject? Samuel Beckett’s *Texts for Nothing*.” *Modern Fiction Studies*. 50 (Summer 2004): 332-50.

“Wordshit, bury me”: The Waste of Narrative in Samuel Beckett’s *Texts for Nothing*.” *Journal of Beckett Studies*. 11. 2 (2002): 1-22.

“Partial Glimpses of the Infinite: Borges and the Simulacrum.” *Hispanic Review*. 69.3 (Summer 2001): 355-77.

“The Negative Way of Trauma: Georges Bataille’s *The Story of the Eye*.” *Cultural Critique*. 46 (Fall 2000): 153-78.