

extremely and incredibly close

Extremely and Incredibly Close: An In-Depth Exploration of Nuance, Usage, and Meaning

Introduction

Extremely and incredibly close – two phrases often used interchangeably in everyday language, yet they carry subtle differences in nuance, intensity, and context. Understanding these distinctions enhances both spoken and written communication, allowing for more precise and expressive language. Whether you're a language enthusiast, a writer, or someone seeking clarity in expression, exploring the meanings, usage, and connotations of "extremely close" and "incredibly close" can significantly improve your linguistic toolkit.

The Meaning and Nuance of "Extremely" and "Incredibly"

What Does "Extremely" Mean?

"Extremely" is an adverb derived from "extreme," meaning to a very high degree or intensity. It emphasizes the extremity of a characteristic or quality. When paired with "close," it suggests an intense proximity or relationship—either physical or emotional.

Key characteristics of "extremely":

- Denotes a high degree or intensity.
- Often used to amplify adjectives and adverbs.
- Conveys a sense of the utmost or the limit of a certain state.

Examples:

- She was extremely nervous before her presentation.
- The two cities are extremely close geographically.

What Does "Incredibly" Mean?

"Incredibly" is an adverb meaning "difficult to believe" or "extraordinarily." It emphasizes the remarkable or astonishing quality of something. When used with "close," it highlights a closeness that is so notable it's almost unbelievable.

Key characteristics of "incredibly":

- Conveys a sense of wonder or astonishment.

- Emphasizes the remarkable nature of a trait or condition.
- Often used to express surprise or admiration.

Examples:

- They are incredibly close friends.
- The two buildings are incredibly close together, almost touching.

Comparing "Extremely Close" and "Incredibly Close"

While both phrases can describe proximity or relationships, their subtle differences influence the tone and context of usage.

Aspect	Extremely Close	Incredibly Close
Connotation	Emphasizes the intensity or degree of closeness	Highlights the remarkable or surprising nature of closeness
Tone	Neutral to serious	Slightly more emotional or expressive
Common contexts	Physical proximity, deep relationships, high intensity	Exceptional closeness, surprising relationships

Usage in Different Contexts

1. Physical Proximity

- Extremely close: Refers to physical distance being minimal, almost touching.
- "The two chairs are extremely close, almost overlapping."
- Incredibly close: Emphasizes that the physical distance is surprisingly or notably small.
- "The hotel rooms are incredibly close, sharing a thin wall."

2. Emotional and Personal Relationships

- Extremely close: Indicates a very strong bond or connection.
- "They are extremely close siblings, sharing everything."
- Incredibly close: Suggests a bond that is astonishingly strong or rare.
- "Despite the years apart, they remained incredibly close."

3. Situational or Conceptual Closeness

- Extremely close: Can describe similarity or alignment in ideas or situations.
- "Their opinions are extremely close on the matter."
- Incredibly close: Implies a near-identical or almost indistinguishable state, often surprising.
- "The results of their experiments were incredibly close, almost identical."

Cultural and Literary Usage

Authors and speakers often choose between these phrases based on tone and effect.

Literary Examples

- "They lived in extremely close quarters during the war," conveying physical proximity.
- "Their bond was incredibly close, forged through shared hardship," emphasizing emotional strength.

Popular Media

In film and literature, "incredibly close" is often used to evoke awe or highlight extraordinary circumstances, as seen in the title of the film "Extremely Loud & Incredibly Close," which explores profound emotional and physical proximity to tragedy.

Synonyms and Alternatives

Understanding synonyms helps diversify language and avoid repetition.

- For "extremely close":
 - Nearly touching
 - Adjacent
 - Juxtaposed
 - Intimate
 - Proximate
- For "incredibly close":
 - Remarkably close
 - Astonishingly close
 - Unbelievably close
 - Near-identical
 - Exceptionally close

Correct Usage and Common Mistakes

1. Mixing Up "Extremely" and "Incredibly"

Incorrect:

"They are incredibly close friends." (While not wrong, it emphasizes the astonishing nature rather than intensity.)

Correct:

"They are extremely close friends." (Focusing on degree of closeness.)

2. Overusing superlatives

Using "incredibly" or "extremely" excessively can weaken their impact. Use them judiciously to maintain emphasis.

Practical Tips for Using "Extremely" and "Incredibly" Correctly

- Use "extremely" when emphasizing the intensity or degree of closeness or other qualities.
- Use "incredibly" to highlight the astonishing or surprising aspect of closeness or relationships.
- Combine with specific nouns or adjectives to create vivid imagery.
- Be mindful of tone: "Incredibly" often adds emotional or expressive nuance, while "extremely" tends to be more neutral.

Conclusion

Understanding the subtle distinctions between "extremely close" and "incredibly close" enriches your language skills, allowing for more precise and evocative communication. Whether describing physical proximity, emotional bonds, or abstract similarities, choosing the right phrase enhances clarity and emotional impact. Remember that context, tone, and nuance are key to effective language use, and selecting the appropriate phrase can make your expression more compelling, authentic, and memorable.

Final Thoughts

By mastering the nuances of these phrases, you can elevate your descriptive language, whether in personal conversations, creative writing, or professional communication. Keep practicing by analyzing sentences and paying attention to how different contexts influence word choice. Over time, you'll develop an instinct for selecting the most fitting and impactful expressions, making your language both precise and powerful.

Keywords: extremely close, incredibly close, difference between extremely and incredibly, usage of extremely close, usage of incredibly close, physical proximity, emotional closeness, language nuance, descriptive language, adverbs of degree

Frequently Asked Questions

What is the meaning of the phrase 'extremely and incredibly close'?

The phrase emphasizes an intense level of closeness or connection, often suggesting deep emotional or physical proximity that is almost unparalleled.

How is the phrase 'extremely and incredibly close' used in literature or media?

It is often used to describe characters' relationships or moments of profound intimacy, highlighting the depth of their bond or the significance of their proximity.

Can 'extremely and incredibly close' describe physical proximity, emotional connection, or both?

It can describe both; physically, it may refer to being very near or touching, while emotionally, it signifies a powerful, almost inseparable bond or understanding.

Are there any notable works titled 'Extremely and Incredibly Close'?

Yes, the phrase is associated with the novel 'Extremely Loud & Incredibly Close' by Jonathan Safran Foer, which explores themes of loss, trauma, and connection through the story of a young boy.

What are some synonyms for 'extremely and incredibly close'?

Synonyms include 'intimately close,' 'deeply connected,' 'inseparably near,' or 'profoundly close,' all conveying a strong sense of proximity or bond.

Additional Resources

Extremely and Incredibly Close: An In-Depth Exploration of Nuance and Intensity in Language

Language is a living, breathing entity, rich with subtlety and depth. Among the most nuanced aspects of English are the adverbs "extremely" and "incredibly." While they may appear similar at a glance, their usage, connotations, and impacts differ significantly. This article offers a comprehensive analysis of these two powerful modifiers, dissecting their

meanings, uses, and implications in both everyday and literary contexts. By understanding their nuances, writers and speakers can elevate their communication, ensuring precision and emotional resonance.

Understanding "Extremely" and "Incredibly": Definitions and Core Meanings

What Does "Extremely" Mean?

"Extremely" is an adverb derived from the adjective "extreme," which signifies something at the highest or furthest limit of a particular quality or state. When we say something is "extremely," we emphasize that it exists at the uppermost boundary of intensity, degree, or extent.

Core Characteristics of "Extremely":

- Degree of Intensity: It amplifies the adjective or adverb it modifies, indicating a very high level.
- Objectivity: Its usage often leans toward a more neutral or objective intensification, without necessarily implying a subjective emotional judgment.
- Common Usage: "Extremely" is frequently used in scientific, formal, or quantitative contexts, such as "extremely cold," "extremely fast," or "extremely important."

Examples:

- The weather was extremely hot yesterday.
- She was extremely pleased with the results.
- The mountain's summit is extremely difficult to reach.

What Does "Incredibly" Mean?

"Incredibly" originates from "incredible," which means "not able to be believed" or "extraordinary." As an adverb, "incredibly" is used to emphasize the extraordinary or exceptional nature of something, often carrying a connotation of surprise or awe.

Core Characteristics of "Incredibly":

- Degree of Surprise or Awe: It suggests that something is so remarkable that

it challenges belief or exceeds expectations.

- Subjectivity: Its usage often conveys a personal or emotional response, emphasizing the speaker's or writer's sense of amazement.
- Common Usage: "Incredibly" frequently appears in informal speech or expressive writing to heighten the sense of wonder, such as "incredibly beautiful," "incredibly talented," or "incredibly fast."

Examples:

- The view from the top of the Eiffel Tower was incredibly breathtaking.
- He performed incredibly well in the competition.
- The story was incredibly moving.

Note: While "incredible" originally implied disbelief, in contemporary usage, "incredibly" is more about emphasizing exceptional qualities rather than literal disbelief.

Nuances and Connotations: When to Use Each

Understanding the subtle differences between "extremely" and "incredibly" hinges on connotation, context, and the emotional tone you wish to convey.

Connotation and Emotional Impact

- "Extremely" tends to be more neutral or objective. It is suitable when you want to underscore the intensity of a characteristic without adding emotional or subjective flavor.
- "Incredibly" adds a layer of wonder, surprise, or admiration. It conveys that the subject is not just intense but also extraordinary to the point of being hard to believe.

Contextual Usage and Appropriateness

Context	"Extremely"	"Incredibly"
Scientific or factual descriptions	Highly appropriate; emphasizes degree objectively	Less appropriate; may seem overly emotional or subjective
Expressing admiration or amazement	Possible, but more common with "incredibly"	Highly suitable; conveys awe and wonder
Formal writing or technical contexts	Preferred; offers clarity without emotional bias	Less common; can seem informal or exaggerated
Personal anecdotes or expressive writing	Less common; may seem bland or	

distant | Highly effective for conveying enthusiasm or surprise |

Example in Context:

- Formal: "The experiment was conducted at extremely high temperatures."
- Expressive: "The concert was incredibly moving; I've never experienced anything like it."

Comparative Analysis: "Extremely" vs. "Incredibly"

To appreciate the distinctiveness of these adverbs, consider their comparative properties across key aspects.

Intensity and Emphasis

- Both words amplify a statement, but "extremely" emphasizes the degree of an attribute, while "incredibly" emphasizes the exceptional or extraordinary nature of that attribute.

Example:

- "The room was extremely cold." (The temperature was very low.)
- "The room was incredibly cold." (The temperature was so low that it was astonishing or hard to believe.)

Emotional Tone

- "Extremely" maintains a more neutral tone.
- "Incredibly" conveys strong emotional reactions, often awe or admiration.

Use in Formal vs. Informal Contexts

- "Extremely" is versatile across formal, technical, and casual contexts.
- "Incredibly" tends to be more informal or expressive, fitting best in personal narratives, reviews, or creative writing.

Impact on Audience

- "Extremely" communicates seriousness and clarity.
- "Incredibly" engages the audience emotionally, evoking admiration,

surprise, or wonder.

Practical Applications and Recommendations

Understanding when and how to deploy "extremely" and "incredibly" can sharpen communication and enhance expressive power.

Guidelines for Using "Extremely"

- Use when emphasizing the intensity or extent of a characteristic in an objective manner.
- Ideal for scientific, technical, or formal writing.
- Suitable for statements where neutrality or clarity is desired.

Examples:

- The project was extremely successful.
- The patient was extremely cautious after the surgery.

Guidelines for Using "Incredibly"

- Use to highlight the extraordinary nature of something, often accompanied by emotional or subjective tone.
- Best suited for storytelling, reviews, or expressive descriptions.
- Use sparingly to prevent over-exaggeration.

Examples:

- The sunset was incredibly beautiful, painting the sky with vibrant colors.
- She is an incredibly talented musician.

Combining Both for Nuanced Expression

Sometimes, blending these adverbs can create a nuanced statement:

- "The film was extremely moving and incredibly powerful."
(Emphasizes both high intensity and exceptional impact.)

Common Mistakes and Misconceptions

Even experienced writers can misapply or overuse these adverbs. Here are some pitfalls to avoid:

- Overuse of "Incredibly": Because it conveys strong emotion, overusing "incredibly" may lead to exaggeration or diminish its impact.
- Misuse of "Extremely" in informal contexts: While acceptable, overusing "extremely" may make writing sound stiff or overly formal.
- Using "Incredibly" to mean "very": Modern usage has broadened "incredibly" to mean "very," but some purists argue this dilutes its original sense of extraordinariness.

Conclusion: Harnessing Nuance for Effective Communication

"Extremely" and "incredibly" are more than mere intensifiers; they are tools that, when used thoughtfully, can add depth, emotion, and clarity to communication. Recognizing their differences allows writers and speakers to choose the most appropriate word for the context, ensuring their message resonates authentically with their audience.

Summary:

- Use "extremely" for objective, high-degree emphasis, suitable for formal or factual contexts.
- Use "incredibly" to express awe, wonder, or extraordinary qualities, often in personal or expressive language.
- Both words, when deployed skillfully, can elevate language from mere description to compelling storytelling or precise technical communication.

In a world inundated with information, the subtle power of these adverbs can make your language stand out—delivering messages that are not only clear but also emotionally compelling. Whether describing the furthest reaches of a scientific phenomenon or the breathtaking beauty of a sunset, understanding "extremely" and "incredibly" allows you to communicate with nuance, authenticity, and impact.

Extremely And Incredibly Close

extremely 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 and incredibly close: *Everything is Illuminated* Jonathan Safran Foer, 2010 Brings together, for the first time, two works from an accomplished author--including *Everything Is Illuminated*, which tells the story of a young Jewish American's journey into an unexpected past, and *Extremely Loud and Incredibly Close*, which looks at the 9/11 tragedy through the eyes of a precocious boy--Publisher.

extremely and incredibly close: J.S. Foer's "Extremely Loud and Incredibly Close" Thomas Thieke, 2010-07-06 Seminar paper from the year 2010 in the subject Didactics for the subject English - Literature, Works, grade: 1,2, Ernst Moritz Arndt University of Greifswald (Anglistik), course: The US Justice System, language: English, abstract: The enormous adverse psychological side effects resulting from the 9/11 at-tacks are represented by 13% of lower Manhattan residents even seven years afterwards. Foer has a walk-over attracting a large readership because he utilizes this topic. His rea-dership could have been even bigger if they would have known about the practical im-plementation of coping strategies creatively hidden in the subtext. It is the main goal of this text to reveal major PTSD (post traumatic stress disorder) symptoms in the main characters in a partly scientific/literary analysis and thus give an idea how the 40% of New York City's affected school children might have felt in the aftermath of September 11. Relevant coping strategies that ensure a general health-related quality of life can be experienced in a beautiful story about a boy that exceeds his emotional boundaries with the help of his closer and farther related social environment.

extremely 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, 'supressing' 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 and incredibly close: *Extremely Loud & Incredibly Close* by Jonathan Safran Foer Adam Ford, 2007

extremely and incredibly close: *Mapping Generations of Traumatic Memory in American Narratives* Dana Mihăilescu, Roxana Oltean, Mihaela Precup, 2014-06-12 This volume collects work by several European, North American, and Australian academics who are interested in examining

the performance and transmission of post-traumatic memory in the contemporary United States. The contributors depart from the interpretation of trauma as a unique exceptional event that shatters all systems of representation, as seen in the writing of early trauma theorists like Cathy Caruth, Shoshana Felman, and Dominick LaCapra. Rather, the chapters in this collection are in conversation with more recent readings of trauma such as Michael Rothberg's "multidirectional memory" (2009), the role of mediation and remediation in the dynamics of cultural memory (Astrid Erll, 2012; Aleida Assman, 2011), and Stef Craps' focus on "postcolonial witnessing" and its cross-cultural dimension (2013). The corpus of post-traumatic narratives under discussion includes fiction, diaries, memoirs, films, visual narratives, and oral testimonies. A complicated dialogue between various and sometimes conflicting narratives is thus generated and examined along four main lines in this volume: trauma in the context of "multidirectional memory"; the representation of trauma in autobiographical texts; the dynamic of public forms of national commemoration; and the problematic instantiation of 9/11 as a traumatic landmark.

extremely 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 and incredibly close: A Case Study Of Oskar Schell In J. S. Foer's Novel "Extremely Loud And Incredibly Close" Natalia Gresty, 2016-08-25 Bachelor Thesis from the year 2016 in the subject Didactics for the subject English - Literature, Works, University of Presov (British and American Studies), language: English, abstract: This bachelor thesis analyses Oskar Schell, the fictional character from Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close*. The chosen technique is called „a case study“ since it examines the case of Oskar Schell with an emphasis on his mental state. The thesis is divided into two main parts; theoretical and practical. The theory briefly deals with the author and his literary purpose, explains the plot, the basic theories of three mental disorders – posttraumatic stress disorder, autism and clinical depression. The practical part demonstrates symptoms of these illnesses in Oskar's passages and in the end provides a possible diagnosis.

extremely and incredibly close: *Is this a Culture of Trauma? An Interdisciplinary Perspective* Jessica Aliaga Lavrijsen, Michael Bick, 2019-01-04 This volume was first published by Inter-Disciplinary Press in 2013. The 20th century has been characterised by an unprecedented violence that seems to have left an imprint in contemporary societies: from the two World Wars or the terrorist attack of 9/11 to natural catastrophes or sexual abuse. All of these terrible experiences have been collected, represented, and communicated by many different people, especially in the last few decades, as seen in the high number of books and films dealing with traumatic experiences. As a result, an interdisciplinary 'trauma studies' field has emerged. At the 2nd Global Conference 'Trauma: Theory and Practice', an interdisciplinary conference hosted in Prague in the spring of 2012, academics and professionals met to explore and debate issues surrounding the experience of individual and collective traumas, their representations in art, and some theoretical approaches to trauma. This book is a collection of the papers presented at the conference, a snapshot of the current work in the field of trauma studies.

extremely 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.

extremely 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 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 compination 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 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 and incredibly close: *The World According to Tom Hanks* Gavin Edwards, 2018-10-23 An entertaining and insightful homage to Tom Hanks, America's favorite movie star, from the New York Times bestselling author of the cult sensation *The Tao of Bill Murray*. Niceness gets a bad rap these days. Our culture rewards those who troll the hardest and who snark the most. At times it seems like there's no place anymore for optimism, integrity, and good old-fashioned respect. Enter America's Dad: Tom Hanks. Whether he's buying espresso machines for the White House Press Corps, rewarding a jovial cab driver with a night out on Broadway, or extolling the virtues of using a typewriter, Hanks lives a passionate, joyful life and pays it forward to others. Gavin Edwards, the New York Times bestselling author of *The Tao of Bill Murray*, takes readers on a tour behind the scenes of Hanks's life: from his less-than-idyllic childhood, rocky first marriage, and career wipeouts to the pinnacle of his acting career and domestic bliss with the love of his life, Rita Wilson. As he did for Bill Murray, Edwards distills Hanks's life story into ten commandments that beautifully encapsulate his All-American philosophy. Contemplating the life, the achievements, and the obsessions of Mr. Tom Hanks may or may not give you the road map you need to find your way. But at the very least, it'll show you how niceness can be a worthy destination.

extremely 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 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.

extremely 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.

extremely and incredibly close: *Multimodal Poetics in Contemporary Fiction* Thomas Mantzaris, 2024-10-24 This book explores the growing body of multimodal literary texts: books that creatively experiment with the potential of design to represent narrative content. Examining five North and Central American novels from the first two decades of the twenty-first century, this study draws attention to texts that combine verbal text (writing) with non-verbal elements (photographic images, varied typography, maps, color, etc.) as integral parts of their narratives. Their experimentation both reconfigures the potential for print-based (and born-digital) fiction in the future, and holds a mirror to past practices of design and typography that were rendered invisible, or which received limited attention by authors, publishers, and readers. By placing the five case studies and related texts within a broader history of experimentation in literature, this book demonstrates how multimodal novels have changed the conceptualization of narrative content in literary texts and ushered in a new era for fiction.

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