

Aminadab Or The Fantastic

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The Dark Descent - David G. Hartwell 1992

The Philological Review - 2001

Essays in Commemoration of the Golden Jubilee of the Fung Ping Shan Library, 1932-1982 - 1982

The Dark Descent - Clive Barker 1997-01-15

Traces the evolution of the horror story by presenting an anthology of works from the past and from current writers, with contributions from Stephen King, H.P. Lovecraft, Harlan Ellison, Charles L. Grant, and Clive Barker

Biblical Parables and Their Modern Re-creations - Gila Safran Naveh 2012-02-01

Offers a penetrating cross-cultural analysis of the enduring genre of parables, revealing a dramatic social, cultural, and political shift in the way we view the divine.

Keeping It Unreal - Darieck Scott 2022-01-18

Introduction: Fantastic Bullets -- I Am Nubia: Superhero Comics and the Paradigm of the Fantasy-Act -- Can the Black Superhero Be? -- Erotic Fantasy-Acts: The Art of Desire -- Conclusion: On Becoming Fantastical.

Transforming the Center, Eroding the Margins - Dagmar C. G. Lorenz 1998

Transforming the Center, Eroding the Margins is a collection of critical articles about recent and contemporary German literature designed to stimulate discussion about German-speaking culture from the point of view of diversity. The combination of broad historical approaches and detailed textual analyses made it possible to present in this volume a spectrum of identities and positions within the German-speaking sphere, and sometimes even within the work of a single author. Examining the works of German-speaking authors of different backgrounds and countries of residence from many different points of view shows that the very concept of a unified "German Culture" is a construct. Because of the increasing visibility of various ethnic, religious, cultural, and economic groups -- including migrant workers, exiles, and immigrants -- multiculturalism and cultural diversity in Central Europe have received considerable attention in public debate since the disintegration of the Eastern bloc and the fall of the Berlin Wall. Yet neither cultural diversity nor the gender issues examined throughout the volume are recent phenomena. Upon closer scrutiny the notions of center and margin are shown to have origins in the nineteenth century and before. The articles in this volume, distinct in their approaches and each one concerned with specific situations, reveal an ongoing decline of mainstream discourse: the erosion of the cultural "center," and a strengthening of what continues to be referred to as "marginal." The literary and intellectual production of groups that are seen as marginal is becoming ever more compelling and visible, as is documented in Transforming the Center, Eroding the Margins.

Understanding Blanchot, Understanding Modernism - Christopher Langlois 2018-06-14

Maurice Blanchot occupies a central though still-overlooked position in the Anglo-American reception of 20th-century continental philosophy and literary criticism. On the one hand, his rigorous yet always-playful exchanges with the most challenging figures of the philosophical and literary canons of modernity have led thinkers such as Georges Bataille, Emmanuel Levinas, Jacques Derrida, and Michel Foucault to acknowledge Blanchot as a major influence on the development of literary and philosophical culture after World War II. On the other hand, Blanchot's reputation for frustrating readers with his difficult style of thought and writing has resulted in a missed opportunity for leveraging Blanchot in advancing the most essential discussions and debates going on today in the comparative study of literature, philosophy, politics,

history, ethics, and art. Blanchot's voice is simply too profound, too erudite, and too illuminating of what is at stake at the intersections of these disciplines not to be exercising more of an influence than it has in only a minority of intellectual circles. Understanding Blanchot, Understanding Modernism brings together an international cast of leading and emergent scholars in making the case for precisely what contemporary modernist studies stands to gain from close inspection of Blanchot's provocative post-war writings.

Fantastic Worlds - Eric S. Rabkin 1979-06-07

As the first international anthology to cover the entire scope of fantastic narrative, *Fantastic Worlds* presents over fifty tales, myths, and stories, ranging from Genesis to Ovid, Hans Christian Andersen to J.R.R. Tolkien, Edgar Allan Poe to James Thurber, and Franz Kafka to Italo Calvino. Including tales of fairies and elves, ghost stories, high fantasy, and stories of social criticism and the conflict between science and religion, this volume presents a diverse selection of writings that all share the same capacity to liberate the human spirit through the wild mental acrobatics of fantasy.

Deny All Knowledge - David Lavery 1996-12-01

The X-Files was one of the most subversive and longest-running science fiction series in US television history. Yet very little serious work has been done to examine the hit series. *Deny All Knowledge* examines topics such as: - Why is the series such a hit worldwide? - Why is The X-Files so popular online, generating dozens of websites and chat groups daily? - How does The X-Files' Conspiracy Theory compare to shows from the 1950s? - Can The X-Files be considered a modern-day myth? - What does The X-Files tell us about gender roles today?

Ellipse of Uncertainty - Lance Olsen 1987

This fascinating study of literary theory is the first work of its kind to examine the intersection of fantasy and postmodernism, and to analyze contemporary fantasy writers comparatively. After carefully developing working definitions of postmodernism and fantasy, the author goes on to analyze works by various postmodernist fantasy writers. Olsen's approach is eclectic, bringing to each text or textual complex those forces he feels most interestingly stir up its sediment--be they biographical, structural, psychoanalytic, philosophical, reader-response, or otherwise. Finally he argues that postmodern fantasy is the literary equivalent of deconstructionism, for it interrogates all we take for granted about language and experience, giving these no more than shifting and provisional status. It may be seen as a mode of radical skepticism that believes only in the possibility of total intelligibility.

Jean-Paul Sartre - Benjamin Suhl 1999

This is the first survey and appraisal of the literary criticism written by Jean-Paul Sartre during the last thirty years. Benjamin Suhl relates Sartre's evolution as a systematic philosopher. For those not acquainted with all Sartre's critical writing during this period, the author includes descriptive presentation of the material, including recent articles as yet unavailable in English.

The Scope of the Fantastic--theory, Technique, Major Authors - Robert A. Collins 1985

Stages of the Clown - Richard Pearce 1970

A critical analysis of the novels and stories of modern writers reveals their interpretations of reality through the use of comedy, farce, and unusual characters

The Structural Analysis of Narrative Texts - Andrej Kodjak 1980

Correspondence - Georges Bataille 2008

In the autumn of 1924, just before André Breton published the *Manifeste du surréalisme*, two young men met in Paris for the first time. Georges Bataille, 27, starting work at the Bibliothèque Nationale; Michel Leiris, 23, beginning his studies in ethnology. Within a few months they were

both members of the Surrealist group, although their adherence to Surrealism (unlike their affinities with it) would not last long: in 1930 they were among the signatories of 'Un cadavre,' the famous tract against Breton, the 'Machiavelli of Montmartre,' as Leiris put it. But their friendship would endure for more than 30 years, and their correspondence, assembled here for the first time in English, would continue until the death of Bataille in 1962. Including a number of short essays by each of them on aspects of the other's work, and excerpts on Bataille from Leiris' diaries, this collection of their correspondence throws new light on two of Surrealism's most radical dissidents.

Fantasy - Dr Rosemary Jackson 2008-03-07

This study argues against vague interpretations of fantasy as mere escapism and seeks to define it as a distinct kind of narrative. A general theoretical section introduces recent work on fantasy, notably Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (1973). Dr Jackson, however, extends Todorov's ideas to include aspects of psychoanalytical theory. Seeing fantasy as primarily an expression of unconscious drives, she stresses the importance of the writings of Freud and subsequent theorists when analysing recurrent themes, such as doubling or multiplying selves, mirror images, metamorphosis and bodily disintegration. Gothic fiction, classic Victorian fantasies, the 'fantastic realism' of Dickens and Dostoevsky, tales by Mary Shelley, James Hogg, E.T.A. Hoffmann, George Eliot, Henry James, Joseph Conrad, R.L. Stevenson, Franz Kafka, Mervyn Peake and Thomas Pynchon are among the texts covered. Through a reading of these frequently disquieting works, Dr Jackson moves towards a definition of fantasy expressing cultural unease. These issues are discussed in relation to a wide range of fantasies with varying images of desire and disenchantment.

Fantasy - Rosemary Jackson 2013-10-08

First Published in 2002. It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those disciplines that both reflect our society and help to shape it. Yet this is nowhere more apparent than in the central field of what may, in general terms, be called literary studies. 'New Accents' is intended as a positive response to the initiative offered by such a situation. Each volume in the series will seek to encourage rather than resist the process of change. To stretch rather than reinforce the boundaries that currently define literature and its academic study.

The Journal of the Association of Teachers of Japanese - 1974

Gothic-postmodernism - Maria Beville 2009-01

Being the first to outline the literary genre, Gothic-postmodernism, this book articulates the psychological and philosophical implications of terror in postmodernist literature, analogous to the terror of the Gothic novel, uncovering the significance of postmodern recurrences of the Gothic, and identifying new historical and philosophical aspects of the genre. While many critics propose that the Gothic has been exhausted, and that its significance is depleted by consumer society's obsession with instantaneous horror, analyses of a number of terror-based postmodernist novels here suggest that the Gothic is still very much animated in Gothic-postmodernism. These analyses observe the spectral characters, doppelgangers, hellish waste lands and the demonised or possessed that inhabit texts such as Paul Auster's *City of Glass*, Salman Rushdie's *The Satanic Verses* and Bret Easton Ellis's *Lunar Park*. However, it is the deeper issue of the lingering emotion of terror as it relates to loss of reality and self, and to death, that is central to the study; a notion of 'terror' formulated from the theories of continental philosophers and contemporary cultural theorists. With a firm emphasis on the sublime and the unrepresentable as fundamental to this experience of terror; vital to the Gothic genre; and central to the postmodern experience, this study offers an insightful and concise definition of Gothic-postmodernism. It firmly argues that 'terror' (with all that it involves) remains a connecting and potent link between the Gothic and postmodernism: two modes of literature that together offer a unique voicing of the unspeakable terrors of postmodernity.

A Bibliographical Life - Jean-Paul Sartre 1974-06

Kurt Kusenberg - Jean E. Pearson 1991

This pioneering study of the life and stories of one of Germany's foremost literary humorists establishes Kurt Kusenberg as an important author in the tradition of the fantastic. Pearson's structural and thematic analyses of the stories follow their trail through the worldviews of surrealism, the fairy tale, and the grotesque, and explore their fantastic elements. Investigating the history and reception of nonsense literature, Pearson

shows how Kusenberg's use of nonsense and the fantastic facilitates a psychological probing of the -underside- of the human mind. An insightful and comprehensive introduction to a comic writer of high originality, "Kurt Kusenberg: Humorist of the Fantastic" fills a major gap in the study of modern German fiction."

Aminadab - Maurice Blanchot 2002-01-01

Thomas enters a boarding house, but can't seem to leave.

Dreams of Darkness - J. P. Telotte 1985

Analyzes the treatment of dreams, fantasy, and the irrational in the horror movies produced by Val Lewton

Writing Horror and the Body - Linda Badley 1996

Overview of horror literature of Stephen King, Clive Barker and Anne Rice

Film, Horror, and the Body Fantastic - Linda Badley 1995

Drawing from feminist film theory, psychoanalytic theory, cultural criticism, and gender studies, Badley interprets horror film as a discourse of the body.

A History of Modern Criticism, 1750-1950 - René Wellek 1955-01-01

The final volume of René Wellek's monumental history of modern criticism is a comprehensive survey of the main currents of twentieth-century criticism in Western Europe. In this volume, as in the preceding books of the series, Wellek expounds and analyzes the work of the most prominent critics, offering succinct appraisals of his subjects both as individuals and as participants in the broader movements of the century. Contents I. French Criticism, 1900-1950 French Classical Criticism in the Twentieth Century Retrospect: Alain, Rémy de Gourmont *The Nouvelle Revue Française*: André Gide, Jacques Rivière, Ramón Fernández, Benjamin Crémiuex, Albert Thibaudet Marcel Proust *The Catholic Renaissance*: Charles Du Bos, Jacques Maritain and Henri Bremond, Paul Claudel Dada and Surrealism *The Geneva School*: Marcel Raymond, Albert Béguin, Georges Poulet Albert Camus Jean-Paul Sartre Paul Valéry Prospect II. Italian Criticism, 1900-1950 Benedetto Croce *The Followers of Croce*: Luigi Russo, Francesco Flora, Mario Fubini, Attilio Momigliano *The Aestheticians*: Giuseppe Antonio Borgese, Alfredo Gargiulo Critics concerned with English and American literature: Cesare Pavese, Mario Praz, Emilio Cecchi Italian Marxism: Antonio Gramsci, Giacomo Debenedetti *The Catholic Renaissance*: Carlo Bo *The Close Readers*: Renato Serra, Giuseppe De Robertis, Cesare De Lollis, Eugenio Montale III. Spanish Criticism, 1900-1950 Américo Castro Miguel de Unamuno Marcelino Menéndez y Pelayo and Ramón Menéndez Pidal Azorín Salvador de Madariaga Jorge Guillén Dámaso Alonso José Ortega y Gasset

Unsettled Remains - Cynthia Sugars 2009-08-04

Unsettled Remains: Canadian Literature and the Postcolonial Gothic examines how Canadian writers have combined a postcolonial awareness with gothic metaphors of monstrosity and haunting in their response to Canadian history. The essays gathered here range from treatments of early postcolonial gothic expression in Canadian literature to attempts to define a Canadian postcolonial gothic mode. Many of these texts wrestle with Canada's colonial past and with the voices and histories that were repressed in the push for national consolidation but emerge now as uncanny reminders of that contentious history. The haunting effect can be unsettling and enabling at the same time. In recent years, many Canadian authors have turned to the gothic to challenge dominant literary, political, and social narratives. In Canadian literature, the "postcolonial gothic" has been put to multiple uses, above all to figure experiences of ambivalence that have emerged from a colonial context and persisted into the present. As these essays demonstrate, formulations of a Canadian postcolonial gothic differ radically from one another, depending on the social and cultural positioning of who is positing it. Given the preponderance, in colonial discourse, of accounts that demonize otherness, it is not surprising that many minority writers have avoided gothic metaphors. In recent years, however, minority authors have shown an interest in the gothic, signalling an emerging critical discourse. This "spectral turn" sees minority writers reversing long-standing characterizations of their identity as "monstrous" or invisible in order to show their connections to and disconnection from stories of the nation.

Maurice Blanchot - Deborah Margaret Morsink 1972

The Writings of Jean-Paul Sartre: Contat, M. and Rybalka, M. A bibliographical life - Michel Rybalka 1974

The A to Z of Existentialism - Stephen Michelman 2010

Contains more than three hundred alphabetically arranged entries that

provide information on the central claims of existentialist philosophy and its development.

Gender, Race, and American Science Fiction - Jason Haslam 2015-05-08

This book focuses on the interplay of gender, race, and their representation in American science fiction, from the nineteenth-century through to the twenty-first, and across a number of forms including literature and film. Haslam explores the reasons why SF provides such a rich medium for both the preservation of and challenges to dominant mythologies of gender and race. Defining SF linguistically and culturally, the study argues that this mode is not only able to illuminate the cultural and social histories of gender and race, but so too can it intervene in those histories, and highlight the ruptures present within them. The volume moves between material history and the linguistic nature of SF fantasies, from the specifics of race and gender at different points in American history to larger analyses of the socio-cultural functions of such identity categories. SF has already become central to discussions of humanity in the global capitalist age, and is increasingly the focus of feminist and critical race studies; in combining these earlier approaches, this book goes further, to demonstrate why SF must become central to our discussions of identity writ large, of the possibilities and failings of the human —past, present, and future. Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler. Academics and students interested in the study of Science Fiction, American literature and culture, and Whiteness Studies, as well as those engaged in critical gender and race studies, will find this volume invaluable.

Plasticity at the Dusk of Writing - Catherine Malabou 2009-11-16

A former student and collaborator of Jacques Derrida, Catherine Malabou has generated worldwide acclaim for her progressive rethinking of postmodern, Derridean critique. Building on her notion of plasticity, a term she originally borrowed from Hegel's *Phenomenology of Spirit* and adapted to a reading of Hegel's own work, Malabou transforms our understanding of the political and the religious, revealing the malleable nature of these concepts and their openness to positive reinvention. In French to describe something as plastic is to recognize both its flexibility and its explosiveness—its capacity not only to receive and give form but to annihilate it as well. After defining plasticity in terms of its active embodiments, Malabou applies the notion to the work of Hegel, Heidegger, Levinas, Levi-Strauss, Freud, and Derrida, recasting their writing as a process of change (rather than mediation) between dialectic and deconstruction. Malabou contrasts plasticity against the graphic element of Derrida's work and the notion of trace in Derrida and Levinas, arguing that plasticity refers to sculptural forms that accommodate or express a trace. She then expands this analysis to the realms of politics and religion, claiming, against Derrida, that "the event" of justice and democracy is not fixed but susceptible to human action.

Forms in the Abyss - Steve Martinot 2006

"The relationship between the existentialist Jean-Paul Sartre and the post-structuralist Jacques Derrida has never been fully examined until now. In *Forms in the Abyss*, Steve Martinot sees these two important philosophical thinkers of the twentieth century as "kindred souls" despite their vast differences."--BOOK JACKET.

"Intrinsic" Kafka Criticism in America - Maurice Marvin Heidinger 1965

On Bataille and Blanchot - Jean-Paul Sartre 2021-08-15

An in-depth analysis of two of Sartre's contemporaries, Bataille and Blanchot. Iconic French novelist, playwright, and essayist Jean-Paul Sartre is widely recognized as one of the most important philosophers of

the twentieth century, and his work has remained relevant and thought-provoking through the decades. The Seagull Sartre Library now presents some of his most incisive philosophical, cultural, and literary critical essays in twelve newly designed and affordable editions. "There is a crisis of the essay," begins Sartre as he ventures into a long analysis of the work of one of his contemporaries who he argues might save this form: Georges Bataille. From there, Sartre moves on in this compact volume to consider *Aminadab*, the most important work of another hugely influential philosopher, Maurice Blanchot, through whom, writes Sartre, "the literature of the fantastic continues the steady progress that will inevitably unite it, ultimately, with what it has always been."

Das Kafka-Bild in England - Dieter Jakob 1971

Aesthetics of Negativity - William S. Allen 2016-04-01

Maurice Blanchot and Theodor W. Adorno are among the most difficult but also the most profound thinkers in twentieth-century aesthetics. While their methods and perspectives differ widely, they share a concern with the negativity of the artwork conceived in terms of either its experience and possibility or its critical expression. Such negativity is neither nihilistic nor pessimistic but concerns the status of the artwork and its autonomy in relation to its context or its experience. For both Blanchot and Adorno negativity is the key to understanding the status of the artwork in post-Kantian aesthetics and, although it indicates how art expresses critical possibilities, albeit negatively, it also shows that art bears an irreducible ambiguity such that its meaning can always negate itself. This ambiguity takes on an added material significance when considered in relation to language as the negativity of the work becomes aesthetic in the further sense of being both sensible and experimental, and in doing so the language of the literary work becomes a form of thinking that enables materiality to be thought in its ambiguity. In a series of rich and compelling readings, William S. Allen shows how an original and rigorous mode of thinking arises within Blanchot's early writings and how Adorno's aesthetics depends on a relation between language and materiality that has been widely overlooked. Furthermore, by reconsidering the problem of the autonomous work of art in terms of literature, a central issue in modernist aesthetics is given a greater critical and material relevance as a mode of thinking that is abstract and concrete, rigorous and ambiguous. While examples of this kind of writing can be found in the works of Blanchot and Beckett, the demands that such texts place on readers only confirm the challenges and the possibilities that literary autonomy poses to thought.

Radio - John Mowitt 2011-12-07

In a wide-ranging, cross-cultural, and transhistorical assessment, John Mowitt examines radio's central place in the history of twentieth-century critical theory. A communication apparatus that was a founding technology of twentieth-century mass culture, radio drew the attention of theoretical and philosophical writers such as Jean-Paul Sartre, Walter Benjamin, Jacques Lacan, and Frantz Fanon, who used it as a means to disseminate their ideas. For others, such as Martin Heidegger, Theodor Adorno, and Raymond Williams, radio served as an object of urgent reflection. Mowitt considers how the radio came to matter, especially politically, to phenomenology, existentialism, Hegelian Marxism, anticolonialism, psychoanalysis, and cultural studies. The first systematic examination of the relationship between philosophy and radio, this provocative work also offers a fresh perspective on the role this technology plays today.

Seriously Weird - Alice Mills 1999

Seriously Weird pushes the boundaries of current understanding of the grotesque. In a set of interdisciplinary essays, contributors explore the grotesque in literature for adults and children, in contemporary film and TV, in psychological experimentation, and nineteenth-century midwifery. *Seriously Weird* reconsiders problems of defining the grotesque, placing it in the contexts of the carnivalesque, the abject, and the disgusting.