

## Unspeakable Secrets And The Psychoanalysis Of Culture Suny Series In Psychoanalysis And Culture

Collective Trauma and the Psychology of Secrets in Transnational Film advances a methodological line of inquiry based on a fresh insight into the ways in which cinematic meaning is generated and can be ascertained. Premised on a critical reading strategy informed by a metapsychology of secrets, the book features analyses of internationally acclaimed films—Guillermo del Toro’s *Pan’s Labyrinth*, Andrey Zvyagintsev’s *The Return*, Jee-woon Kim’s *A Tale of Two Sisters*, and Alejandro Amenábar’s *The Others*. It demonstrates how a rethinking of the figure of the secret in national film yields a new vantage point for examining heretofore unrecognized connections between collective historical experience, cinematic production and a transnational aesthetic of concealment and hiding.

In *Colonial Transactions* Florence Bernault moves beyond the racial divide that dominates colonial studies of Africa. Instead, she illuminates the strange and frightening imaginaries that colonizers and colonized shared on the ground. Bernault looks at Gabon from the late nineteenth century to the present, historicizing the most vivid imaginations and modes of power in Africa today: French obsessions with cannibals, the emergence of vampires and witches in the Gabonese imaginary, and the

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use of human organs for fetishes. Struggling over objects, bodies, agency, and values, colonizers and colonized entered relations that are better conceptualized as "transactions." Together they also shared an awareness of how the colonial situation broke down moral orders and forced people to use the evil side of power. This foreshadowed the ways in which people exercise agency in contemporary Africa, as well as the proliferation of magical fears and witchcraft anxieties in present-day Gabon. Overturning theories of colonial and postcolonial nativism, this book is essential reading for historians and anthropologists of witchcraft, power, value, and the body.

The Spectralities Reader is the first volume to collect the rich scholarship produced in the wake of the "spectral turn" of the early 1990s, which saw ghosts and haunting conjured as compelling analytical and methodological tools across the humanities and social sciences. Surveying the past twenty years from an interdisciplinary and cross-cultural perspective, the Reader displays the wide range of concerns spectrality, in its diverse elaborations, has been called upon to elucidate. The disjunctions produced by globalization, the ungraspable quality of modern media, the convolutions of subject formation (in terms of gender, race, and sexuality), the elusiveness of spaces and places, and the lingering presences and absences of memory and history have all been reconceived by way of the spectral. A primer for the wide readership engaged with cultural interpretations of ghosts and haunting that go beyond the confines of the fictional and supernatural, The Spectralities Reader includes twenty-five

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groundbreaking texts by prominent contemporary thinkers, from Jacques Derrida and Gayatri Spivak to Avery Gordon and Arjun Appadurai, as well as a general introduction and six section introductions by the editors.

California and the Melancholic American Identity in Joan Didion's Novels: Exiled from Eden focuses on the concept of Californian identity in the fiction of Joan Didion. This identity is understood as melancholic, in the sense that the critics following the tradition of both Sigmund Freud and Walter Benjamin use the word. The book traces the progress of the way Californian identity is portrayed in Joan Didion's novels, starting with the first two in which California plays the central role, *Run River* and *Play It As It Lays*, through *A Book of Common Prayer to Democracy* and *The Last Thing He Wanted*, where California functions only as a distant point of reference, receding to the background of Didion's interests. Curiously enough, Didion presents Californian history as a history of white settlement, disregarding whole chapters of the history of the region in which the Californios and Native Americans, among other groups, played a crucial role: it is this reticence that the monograph sees as the main problem of Didion's fiction and presents it as the silent center of gravity in Didion's oeuvre. The monograph proposes to see the melancholy expressed by Didion's fiction organized into four losses: of Nature, History, Ethics, and Language; around which the main analytical chapters are constructed. What remains unrepresented and silenced comes back to haunt Didion's fiction, and it results in a melancholic portrayal of California and its

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identity – which is the central theme this monograph addresses.

Gothic Metaphysics is a radical departure from Freudian-centred criticism of Gothic literature. It aims to explore our modern dilemma in the time of the Anthropocene, by bringing to light the role of Gothic since its inception in 1764 in holding space for a worldview familiar to certain mystical traditions – such as alchemy, which held to the view of a living cosmos yet later deemed ‘uncanny’ and anachronistic by Freud. In developing this idea, Gothic Metaphysics explores the influence of the Middle Ages on the emergence of Gothic, seeing it as an encrypted genre that serves as the site of a ‘live burial’ of ‘animism’, which has emerged in the notion of ‘quantum entanglement’ best described by Carl G. Jung and physicist Wolfgang Pauli in the theory of synchronicity linking alchemy with quantum mechanics. This relationship finds itself in dialogue with the Gothic’s long-held concern for the ‘sentience of space and place’, as described by renowned Gothic scholar Fredrick Frank. The volume Gothic Metaphysics is multi-valent and explores how Gothic has sustained the view of a sentient world despite the disqualification of nature – not only in respect to the extirpation of animism as a worldview, but also with regard to an affirmation of consciousness beyond that of human exceptionalism.

An appeal for the importance of theory, utopia, and close consideration of our contemporary dark times What does any particular theory allow us to do? What is the value of doing so? And who benefits? In *Invoking Hope*, Phillip E. Wegner argues for

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the undiminished importance of the practices of theory, utopia, and a deep and critical reading of our current situation of what Bertolt Brecht refers to as *finsteren Zeiten*, or dark times. *Invoking Hope* was written in response to three events that occurred in 2016: the five hundredth anniversary of the publication of Thomas More's *Utopia*; the one hundredth anniversary of the founding text in theory, Ferdinand de Saussure's *Course in General Linguistics*; and the rise of the right-wing populism that culminated in the election of Donald Trump. Wegner offers original readings of major interventions in theory alongside dazzling utopian imaginaries developed from classical Greece to our global present—from Theodor Adorno, Ernst Bloch, Alain Badiou, Jacques Derrida, Fredric Jameson, Sarah Ahmed, Susan Buck-Morss, and Jacques Lacan to such works as Plato's *Republic*, W. E. B. Du Bois's *John Brown*, Isak Dinesen's "Babette's Feast," Kim Stanley Robinson's *2312*, and more. Wegner comments on an expansive array of modernist and contemporary literature, film, theory, and popular culture. With *Invoking Hope*, Wegner provides an innovative lens for considering the rise of right-wing populism and the current crisis in democracy. He discusses challenges in the humanities and higher education and develops strategies of creative critical reading and hope against the grain of current trends in scholarship.

This edited volume provides a critical history of psychoanalysis in Brazil. Written mainly by Brazilian historians and practitioners of psychoanalysis, the chapters address some central questions about psychoanalysis social role. How did psychoanalysis develop

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and flourish in a society in which modernisation was accompanied by inequality, authoritarianism and violence? How did psychoanalysis survive in Brazil alongside censorship and repression? Through a variety of lenses, the contributors demonstrate how psychoanalysis in Brazil presented itself as progressive and transformative and maintained this self-image even as it developed institutional structures that reproduce the authoritarianism of the wider society. This novel work offers rich conceptual and practical insights for academic researchers and practitioners of psychoanalysis and psychoanalytic psychotherapy, and addresses methodological questions of concern to academics working across the social sciences. Crucially, it also outlines a distinctive vision of psychoanalysis seen through a Brazilian lens, which will be of interest to readers seeking to confront the Eurocentric and North American bias of much psychoanalytic debate. Belinda Mandelbaum is Associate Professor in the Department of Social and Work Psychology at the Psychology Institute, University of Sao Paulo, Brazil. Stephen Frosh is Professor in the Department of Psychosocial Studies at Birkbeck, University of London, United Kingdom. Rafael Alves Lima is Researcher at the Laboratory of Social Theory, Philosophy and Psychoanalysis at the University of Sao Paulo, Brazil. .

This book analyses the relationship between the body, technology and language by focusing on the uncanny figure of the mother in psychoanalysis, photography, and literature and contends that the concept of human birth is represented through

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mechanical repetition and technological modes of reproduction rather than as a natural event.

Migrant Hearts and the Atlantic Return examines contemporary migration in the context of a Roman Catholic Church eager to both comprehend and act upon the movements of peoples. Combining extensive fieldwork with lay and religious Latin American migrants in Rome and analysis of the Catholic Church's historical desires and anxieties around conversion since the period of colonization, Napolitano sketches the dynamics of a return to a faith's putative center. Against a Eurocentric notion of Catholic identity, Napolitano shows how the Americas reorient Europe. Napolitano examines both popular and institutional Catholicism in the celebrations of the Virgin of Guadalupe and El Señor de los Milagros, papal encyclicals, the Latin American Catholic Mission, and the order of the Legionaries of Christ. Tracing the affective contours of documented and undocumented immigrants' experiences and the Church's multiple postures toward transnational migration, she shows how different ways of being Catholic inform constructions of gender, labor, and sexuality whose fault lines intersect across contemporary Europe.

This volume is a superb introduction to the richness and originality of Abraham and Torok's approach to psychoanalysis and their psychoanalytic approach to

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literature. Abraham and Torok advocate a form of psychoanalysis that insists on the particularity of any individual's life story, the specificity of texts, and the singularity of historical situations. In what is both a critique and an extension of Freud, they develop interpretive strategies with powerful implications for clinicians, literary theorists, feminists, philosophers, and all others interested in the uses and limits of psychoanalysis. Central to their approach is a general theory of psychic concealment, a poetics of hiding. Whether in a clinical setting or a literary text, they search out the unspeakable secret as a symptom of devastating trauma revealed only in linguistic or behavioral encodings. Their view of trauma provides the linchpin for new psychic and linguistic structures such as the "transgenerational phantom," an undisclosed family secret handed down to an unwitting descendant, and the intra-psychic secret or "crypt," which entombs an unspeakable but consummated desire. Throughout, Abraham and Torok seek to restore communication with those intimate recesses of the mind which are, for one reason or another, denied expression. Classics of French theory and practice, the essays in volume one include four previously uncollected works by Maria Torok. Nicholas Rand supplies a substantial introductory essay and commentary throughout. Abraham and Torok's theories of fractured meaning and their search for coherence in the face of discontinuity and disruption have the

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potential to reshape not only psychoanalysis but all disciplines concerned with issues of textual, oral, or visual interpretation.

'Little madnesses' are our most deeply felt enthusiasms, investments and attachments in the sphere of culture. The term was coined by the child psychoanalyst Donald Winnicott, whose work on transitional phenomena grew out of his naming of the transitional object, and extended into preliminary explorations of the crucial role played by cultural experience in a life that feels satisfying. In our socially and culturally sanctioned little madnesses, everyone can find relief from the burden of having to maintain a clear boundary between inner and outer worlds, fantasy and reality, because it is in the space between them that we can find the enthusiasms and passions that excite our creative imaginations. This idea offers intriguing pathways towards understanding how we can engage effectively with the world at a public, social level without setting aside our inner lives, our emotions and our most deeply felt attachments. In *Little Madnesses*, writers, artists, scholars and experts in a range of fields and disciplines explore the idea of transitional phenomena and consider its potential to extend and deepen our understanding of cultural experience in mental and social life, focusing on the importance of space, place and boundaries in cultural experience; on how we can negotiate media use and cultural identity; and on the

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aesthetic and creative aspects of cultural experience. Topics covered include cult films, computer use, installation art, trips to the cinema, museums and galleries, the agony and ecstasy of making art and the significance of life stage in cultural experience.

While scholars of the New Testament and its Roman environment have recently focused attention on ethnicity, on the one hand, and gender on the other, the two questions have often been discussed separately-and without reference to the contemporary critical study of race theory. This interdisciplinary volume addresses this lack by drawing together new essays by prominent scholars in the fields of New Testament, classics, and Jewish studies. These essays push against the marginalization of race and ethnicity studies and put the received wisdom of New Testament studies squarely in the foreground.

Espectros is a compilation of original scholarly studies that presents the first volume-length exploration of the spectral in literature, film, and photography of Latin America, Spain, and the Latino diaspora. In recent decades, scholarship in deconstructionist "hauntology," trauma studies, affect in image theory, and a renewed interest in the Gothic genre, has given rise to a Spectral Studies approach to the study of narrative. Haunting, the spectral, and the effects of the unseen, carry a special weight in contemporary Latin American and Spanish

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cultures (referred to in the book as “Transhispanic cultures”), due to the ominous legacy of authoritarian governments and civil wars, as well as the imposition of the unseen yet tangible effects of global economics and neoliberal policies. Ribas and Petersen’s detailed introductory analysis grounds haunting as a theoretical tool for literary and cultural criticism in the Transhispanic world, with an emphasis on the contemporary period from the end of the Cold War to the present. The chapters in this volume explore haunting from a diversity of perspectives, in particular engaging haunting as a manifestation of trauma, absence, and mourning. The editors carefully distinguish the collective, cultural dimension of historical trauma from the individual, psychological experience of the aftermath of a violent history, always taking into account unresolved social justice issues. The volume also addresses the association of the spectral photographic image with the concept of haunting because of the photograph’s ability to reveal a presence that is traditionally absent or has been excluded from hegemonic representations of society. The volume concludes with a series of studies that address the unseen effects and progressive deterioration of the social fabric as a result of a globalized economy and neoliberal policies, from the modernization of the nation-state to present.

This study entails a theoretical reading of the Iranian modern history and follows

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an interdisciplinary agenda at the intersection of philosophy, psychoanalysis, economics, and politics and intends to offer a novel framework for the analysis of socio-economic development in Iran in the modern era. A brief review of Iranian modern history from the Constitutional Revolution to the Oil Nationalization Movement, the 1979 Islamic Revolution, and the recent Reformist and Green Movements demonstrates that Iranian people travelled full circle. This historical experience of socio-economic development revolving around the bitter question of “Why are we backward?” and its manifestation in perpetual socio-political instability and violence is the subject matter of this study. Michel Foucault’s conceived relation between the production of truth and production of wealth captures the essence of hypothesis offered in this study. Foucault (1980: 93–94) maintains that “In the last analysis, we must produce truth as we must produce wealth; indeed we must produce truth in order to produce wealth in the first place.” Based on a hybrid methodology combining hermeneutics of understanding and hermeneutics of suspicion, this monograph proposes that the failure to produce wealth has had particular roots in the failure in the production of truth and trust. At the heart of the proposed theoretical model is the following formula: the Iranian subject’s confused preference structure culminates in the formation of unstable coalitions which in turn leads to institutional failure, creating

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a chaotic social order and a turbulent history as experienced by the Iranian nation in the modern era. As such, the society oscillates between the chaotic states of socio-political anarchy emanating from irreconcilable differences between and within social assemblages and their affiliated hybrid forms of regimes of truth in the springs of freedom and repressive states of order in the winters of discontent. Each time, after the experience of chaos, the order is restored based on the emergence of a final arbiter (Iranian leviathan) as the evolved coping strategy for achieving conflict resolution. This highly volatile truth cycle produces the experience of socio-economic backwardness and violence. The explanatory power of the theoretical framework offered in the study exploring the relation between the production of truth, trust, and wealth is demonstrated via providing historical examples from strong events of Iranian modern history. The significant policy implications of the model are explored. This monograph will appeal to researchers, scholars, graduate students, policy makers and anyone interested in the Middle Eastern politics, Iran, development studies and political economy. 'Against Anarchy' investigates the function of Anarchism in Early Modernist political fiction. The study explains how political novels from 1886 to 1911 narrate and evaluate the function of Anarchists as embodiments of a radical space beyond politics. The literary prevalence of Anarchists has so far not been

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connected systematically to its literary and political functions. The study addresses this research gap in detailed analyses of a radical theme in narratives by Joseph Conrad, Henry James, and G.K. Chesterton. It shows that each novel presents strategies of demarcation that allow turn-of-the-century Britain to project its cultural anxieties upon an imagined other, the dreaded figure labelled 'Anarchist'. The political radical is set up as the foil against which comforting self-descriptions can be maintained. Rather than merely reproducing this boundary work, however, the novels also evaluate its function, both for the respective political system and for their own narrative capabilities — and present the consequences incurred by the loss of an anarchist outside. 'Against Anarchy' is a thorough cultural historiography of the politically other and marginal. At the same time, the study demonstrates that close attention to the specific literary image of Anarchism allows for a re-evaluation of political thought beyond its immediate historical moment — a literary political theory in its own right.

Many children learn from a young age to tell the truth. They also learn that some lies are necessary in order to survive in a world that paradoxically values truth-telling, but practises deception. This book examines this paradox by considering how deception is often a necessary means of survival for individuals, families, governments, and animals.

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**Macho Ethics: Masculinity and Self-Representation in Latino-Caribbean Narrative** makes a contribution to Latin American literary and cultural studies by scrutinizing heteronormative notions of authority and power in the narrative works of Latino-Caribbean authors.

In **Anthropology and Psychoanalysis** the contributors, both practising anthropologists and psychoanalysts, explore in detail the interface between the two disciplines and locate this within the history of both anthropology and psychoanalysis. In particular, they deal with the distinctive reactions of British, French and American anthropology to psychoanalysis and the way in which the present fracturing of each of these national traditions and their post-modern turn has led to a new willingness to investigate the relationships between the disciplines and the role of the unconscious in cultural life. They also address important issues of methodology, and present a critical discussion of the concept of culture and the academic specialisation of knowledge. **Anthropology and Psychoanalysis** will be invaluable reading to all anthropologists and psychoanalysts.

**Dismemberment in the Fiction of Toni Morrison** is a multifaceted study of Toni Morrison's fiction. It investigates racism and the concomitant experiences of dismemberment in Morrison's fiction from multiple perspectives, including history, psychology, and culture.

Looking at dismemberment from multiple perspectives, rather than the more generic and abstract expression of fragmentation, likens the impact of racism on individuals to the splitting of bodies, amputation, phantom limbs and traumatic memories, and in more concrete and visceral terms. Morrison's art of story-telling involves an interactive conversation from multiple perspectives, demanding more attentive participation from her readers in deconstructing the meaning of her narratives. Studying her fiction from multiple perspectives suggests various

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ways of examining the pernicious impact of racism which produces various forms of dismemberment in her characters. This investigation does this without giving prominence to one perspective at the expense of other equally relevant modes of interpretation. Morrison's depiction of the trauma of racism on the psyche of her characters and the concomitant experiences of dismemberment has its roots in the historical and social realities of African Americans. The psychological impact of racism on Morrison's characters requires viewing through the lens of the historical and social realities that play a significant role. Morrison enacts racial alienation and dismemberment as complex processes; it is consequently important to look at her project from multiple perspectives. Examining the lived reality of African Americans from only one perspective ignores dismemberment in the light of the socio-political and historical realities of African American experience in the United States, and entails reconsideration of the physical, historical, social and psychological realities. This investigation argues for the importance of combining these historical and psychological, as well as sociocultural, analyses of Morrison's fiction in order to acquire a more rounded understanding of racism and its debilitating effects on the psyche. By situating Morrison's fiction within a variety of discourses, this study offers a multifaceted, highly interdisciplinary framework for a more rewarding analysis of her fiction.

Family Secrets and the Psychoanalysis of Narrative is the first book to explore the implications of the psychoanalytic theory of the phantom for the study of narrative literature. A phantom is formed when a shameful, unspeakable secret is unwittingly transmitted, through cryptic language and behavior, transgenerationally from one family member to another. The "haunted" individual to whom the "encrypted" secret is communicated becomes the unwitting medium for

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someone else's voice--and the result is speech and conduct that appear incongruous or obsessive in a variety of ways. Through close readings of texts by Conrad, Villiers de l'Isle-Adam, Balzac, James, and Poe, Esther Rashkin reveals how shameful secrets, concealed within the unspoken family histories of fictive characters, can be reconstructed from their linguistic traces and can be shown not only to drive the characters' speech and behavior but also to generate their narratives. First articulated by the French psychoanalysts Nicolas Abraham and Maria Torok, the theory of the phantom here represents a radical departure from Freudian, Lacanian, and other psychoanalytic approaches to literary interpretation. In Rashkin's hands, it also provides a response to structuralist and poststructuralist critiques of character analysis, an alternative to deconstructive strategies of reading, and a new vantage point from which to consider problems of intertextuality, "authorship," and the formation and origins of narrative. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*Affective Genealogies* is an incisive contribution to the current reassessment of postmodern culture and theory. Elizabeth J. Bellamy examines how the Holocaust and Jews have been represented in a wide range of French poststructuralist works. Central to Bellamy's study is her questioning of whether "the non-essentializing discourse of postmodernism [can] ever enable a

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genuine 'working through' to an understanding of the horror of the Holocaust." She concludes that much recent French thought "encrypts but does not fully confront the trauma of the Holocaust." Bellamy begins by surveying contemporary writings on Judaism, the Holocaust, and the "crisis of memory." She then closely examines recent French debates about Martin Heidegger's relationship to the Nazis, focusing on Jacques Derrida's controversial defense of Heidegger's works. Another chapter examines the works of Philippe Lacoue-Labarthe and Jean-Luc Nancy, noting the ambiguous ways in which they portray the roles played by Jews in modern intellectual history. The last chapter examines the representation of Judaism in Jean-Francois Lyotard's writings. Bellamy's book contributes to the recent reevaluation of French postmodernism and to current studies on the representation of Jews and the Holocaust in Western literature and thought. As Sander Gilman has noted, "the writers and works that were generated in France from Sartre to Lyotard have had a seminal role in shaping the international philosophical discourse about Jewish identity." *Affective Genealogies* is an essential guide to that controversial-and influential-philosophical movement. Elizabeth J. Bellamy is an associate professor of English at the University of New Hampshire. She is the author of *Translations of Power: Narcissism and the Unconscious in Epic History*. *Secrecy and Community in 21st-Century Fiction* examines the relation between secrecy and community in a diverse and international range of contemporary fictional works in English. In its concern with what is called 'communities of secrecy', it is fundamentally indebted to the thought of Jacques Derrida, Jean-Luc Nancy and Maurice Blanchot, who have pointed to the fallacies and dangers of identitarian and exclusionary communities, arguing for forms of being-in-common characterized by non-belonging, singularity and otherness. Also drawing on the

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work of J. Hillis Miller, Derek Attridge, Nicholas Royle, Matei Calinescu, Frank Kermode and George Simmel, among others, this volume analyses the centrality of secrets in the construction of literary form, narrative sequence and meaning, together with their foundational role in our private and interpersonal lives and the public and political realms. In doing so, it engages with the Derridean ethico-political value of secrecy and Derrida's conception of literature as the exemplary site for the operation of the unconditional secret.

*Reading the Contemporary Irish Novel 1987–2007* is the authoritative guide to some of the most inventive and challenging fiction to emerge from Ireland in the last 25 years. Meticulously researched, it presents detailed interpretations of novels by some of Ireland's most eminent writers. This is the first text-focused critical survey of the Irish novel from 1987 to 2007, providing detailed readings of 11 seminal Irish novels. A timely and much needed text in a largely uncharted critical field. Provides detailed interpretations of individual novels by some of the country's most critically celebrated writers, including Sebastian Barry, Roddy Doyle, Anne Enright, Patrick McCabe, John McGahern, Edna O'Brien and Colm Tóibín. Investigates the ways in which Irish novels have sought to deal with and reflect a changing Ireland. The fruit of many years reading, teaching and research on the subject by a leading and highly respected academic in the field.

Moving away from traditional studies of Gothic domesticity based on symbolism, *Soon* instead focuses on domestic space's material presence and the traces it leaves on the human subjects inhabiting it. Approaching novels and films such as *Beloved* and *The Exorcist*, this study intersects psychoanalysis, phenomenology, and various spatial theories.

Taking Edgar Allan Poe's 1841 "The Murders in the Rue Morgue" as an inaugural

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frame, Andrea Goulet traces shifting representations of violence, space, and nation in French crime fiction from serial novels of the 1860s to cyberpunk fictions today. She argues that the history of spatial sciences—geology, paleontology, cartography—helps elucidate the genre's fundamental tensions: between brutal murder and pure reason; historical past and reconstructive present; national identity and global networks. As the sciences underlying her analysis make extensive use of strata and grids, Goulet employs vertical and horizontal axes to orient and inform her close readings of crime novels. Vertically, crimes that take place underground subvert above-ground modernization, and national traumas of the past haunt present criminal spaces. Horizontally, abstract crime scene maps grapple with the sociological realities of crime, while postmodern networks of international data trafficking extend colonial anxieties of the French nation. Crime gangs in the catacombs of 1860s Paris. Dirt-digging detectives in coastal caves at the fin-de-siècle. Schizoid cartographers in global cyberspace. Crime fiction's sites of investigation have always exposed central rifts in France's national identity while signaling broader, enduring unease with violent disruptions to social order. Reading murder novels of the last 150 years in the context of shifting sciences, *Legacies of the Rue Morgue* provides a new spatial history of modern crime fiction.

Ghosts have made an unexpected reappearance in German literature since 1989. Catherine Smale reads this as symptomatic of writers' attempts to renegotiate their

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personal and collective identity in the wake of German reunification. Focusing on two major authors from the former GDR, Christa Wolf and Irina Liebmann, Smale examines the ways in which their work adopts notions of haunting in its creative engagement with the double legacy of Socialism and National Socialism. The ghost has long been regarded as a vehicle for making manifest taboo or unauthorized memories. However, Smale goes further, demonstrating how the human subject is destabilized by the return of the phantom and is itself rendered insecure and spectral. Drawing on a wide range of theoretical reference, from the psychoanalytic concept of intergenerational phantoms to Derridean hauntology, Smale's study highlights the particular challenge which Wolf and Liebmann pose to the familiar understanding of how German writers have confronted their country's troublesome past. Catherine Smale is Lecturer in German at King's College London.

A 2020 Prose Award Finalist What do we do with pasts we inherit that carry shame? A major and original contribution to thinking about and grappling with the legacies of German and Nazi history, this book reflects on the relationship between history and memory through the personal narrative of a postwar German intellectual. Arguing that the pasts that haunt us are shaped both by the things people did and suffered and the affective traces the past leaves in memory, *Born After* is a powerful meditation on questions of guilt, complicity, loss, and longing. With bracing honesty and without sentimentality, Bammer draws on her own family story to think anew about a history

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that we have come to accept as familiar. Inflecting questions about history with questions about ethics, her book speaks to all those concerned with historical pasts that remain unreconciled.

Oscar Wilde: A Literary Life tracks the intellectual biography of one of the most influential minds of the nineteenth century. Rather than focusing on the dramatic events of Wilde's life, this volume documents Wilde's impressive forays into education, religion, science, philosophy, and social reform. In so doing, it provides an accessible and yet detailed account that reflects Wilde's own commitment to the "contemplative life." Suitable for seasoned readers as well as those new to the study of his work, Oscar Wilde: A Literary Life brings Wilde's intellectual investments into sharp focus, while placing him within a cultural landscape that was always evolving and often fraught with contradiction.

First Published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

This book explores how the present is troubled by the past and the future. It uses the idea of haunting to explore how identities, beliefs, intimacies and hatreds are transmitted across generations and between people and how these things structure psychosocial and psychopolitical life.

Why do the dead return? Do they remain part of the world of the living? This book examines these questions as they emerge in areas as diverse as film, Holocaust

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testimony, and the works of Jacques Derrida, Nicolas Abraham and Maria Torok. The book suggests it may be as difficult for the living to get rid of the dead as it is to live without them.

Mindful of the tunnel vision sometimes created by the privileging of ‘hybridity talk’ and matters of culture in discussions of texts by minority writers, Delphine Munos in *After Melancholia* reads the work of the Bengali-American celebrity author Jhumpa Lahiri against the grain, by shifting the ground of analysis from the cultural to the literary. With the help of psychoanalytic theories ranging from Sigmund Freud through André Green and Nicolas Abraham to Jean Laplanche, this study re-evaluates the complexity of Lahiri’s craft and offers major insights into the author’s representation of second-generation diasporic subjectivity – an angle hitherto neglected by critics working from the narrower theoretical boundaries of transnationalism, diaspora studies, postcolonial theory, and Asian-American studies alike. Via interdisciplinary incursions into the domains of literary and psychoanalytic criticism, as well as into those of trauma and diaspora studies, Munos takes up “Hema and Kaushik,” the triptych of short stories included in *Unaccustomed Earth* (2008), as exemplary texts in which Lahiri redefines notions of belonging and arrival regarding the Bengali-American second generation, not in terms of cultural assimilation – which would hardly make sense for characters born in the USA in the first place – but in terms of a resymbolization of the gaps in the parents’ migrant narratives. Munos’ in-depth reading of Lahiri’s trilogy is concerned with

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exploring how “Hema and Kaushik” signifies on the absent presences haunting transgenerational relationships within the US diasporic family of Bengali descent. Bringing to the forefront such ‘negative’ categories as the gap, the absent, the unsaid, the melancholically absented mother, *After Melancholia* reveals that the second-generation ‘Mother Diaspora’ is no less haunting than her first-generation counterpart, ‘Mother India’. Calling for a re-assessment of Lahiri’s work in terms of a dialectical relationship between (transgenerational) mourning and melancholia, Munos provides a compelling reading grid by means of which underrepresented aspects of the rest of Lahiri’s work, especially her novel *The Namesake* (2003), gain new visibility. Delphine Munos is a F.R.S.-FNRS postdoctoral researcher in the Department of English and American Literatures at the University of Liège (Belgium). She has published in the field of American and postcolonial literature, diaspora studies, and South Asian studies. Explores the radical political potential of close reading to make the case for a new and invigorated psychoanalytic cultural studies.

A wide-ranging Black feminist interrogation, reaching from the #MeToo movement to the legacy of gender-based violence against Black women From Michelle Obama to Condoleezza Rice, Black women are uniquely scrutinized in the public eye. In *Re-Imagining Black Women*, Nikol G. Alexander-Floyd explores how Black women—and Blackness more broadly—are understood in our political imagination and often become the subjects of public controversy. Drawing on politics, popular culture, psychoanalysis, and more, Alexander-Floyd examines our conflicting ideas, opinions, and narratives about Black women, showing how they are equally

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revered and reviled as an embodiment of good and evil, cast either as victims or villains, citizens or outsiders. Ultimately, Alexander-Floyd showcases the complex experiences of Black women as political subjects. At a time of extreme racial tension, *Re-Imagining Black Women* provides insight into the parts that Black women play, and are expected to play, in politics and popular culture.

Despite New Spain's significant participation in the early transatlantic slave trade, the collective imagination of the Mexican nation evolved in the nineteenth and twentieth centuries to understand itself as devoid of a black presence. In *The Nigrescent Beyond*, Ricardo Wilson proposes a framework for understanding this psychic vanishing of blackness and thinks through how it can be used both to productively unsettle contemporary multicultural and postracial discourses within the United States and to further the interrogations of being and blackness within the larger field of black studies. Wilson models a practice of reading that honors the disruptive possibilities offered by an ever-present awareness of that which lies, irretrievable, beyond the horizon of vanishing itself. In doing so, he engages with historical accounts detailing maroon activities in early New Spain, contemporary coverage of the push to make legible Afro-Mexican identities, the electronic archives of the Obama presidency, and the work of Carlos de Sigüenza y Góngora, Octavio Paz, Ivan Van Sertima, Miguel Covarrubias, Steven Spielberg, and Colson Whitehead, among others.

There is expanding global interest in the relationship between the psychological and the social. The bringing together of affect, emotion and feeling with social, political and cultural forces offers a creative, innovative and rich set of ways of understanding what Charles Wright Mills called the links between personal troubles and public issues. This book is an introduction to

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psychosocial studies. Drawing on different approaches to the field, the book introduces the main theoretical influences on psychosocial studies and their development and impact, through – for example – concepts such as the unconscious, self and identity, affect, emotion and the cultural and social unconscious. It explores the theoretical frameworks of psychosocial studies, and psychosocial research methods. The book offers examples of case studies which illustrate the diversity of psychosocial studies and what makes it distinctive. It asks: what is social about the inner worlds of the psychological? What is psychological and psychic about social worlds and social life? This clear, accessible introduction will be of interest to students and researchers across the social sciences and humanities, in particular in sociology, psychology, cultural geography, social policy and politics and cultural studies.

Mended by the Muse: Creative Transformations of Trauma is an in-depth exploration of the relationship between trauma and creativity. It is about art in the service of healing, mourning, and memorialization. This book addresses the questions of how artistic expression facilitates the healing process; what the therapeutic action of art is, and if there is a relationship between mental instability and creativity. It also asks how self-analysis through art-making can be integrated with psychoanalytic work in order to enrich and facilitate emotional growth. Drawing on four decades of clinical practice and a critical reading of creativity literature, Sophia Richman presents a new theory of the creative process whose core components are relational conceptualizations of dissociation and witnessing. This is an interdisciplinary book which draws inspiration from life histories, clinical case material, neuroscience, and interviews with creators, as well as from various art forms such as film, literature, paintings, and music. Some areas of discussion include: art born of genocide, confrontation with mortality in illness and aging, and

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the clinical implications of memoirs written by psychoanalysts. Visual images are interspersed throughout the text that illustrate the reverberations of trauma and its creative transformation in the work of featured artists. *Mended by the Muse: Creative Transformations of Trauma* powerfully articulates how creative action is one of the most effective ways of coping with trauma and its aftershocks - it is in art, in all its forms, that sorrow is given shape and meaning. Here, Sophia Richman shows how art helps to master the chaos that follows in the wake of tragedy, how it restores continuity, connection and the will for a more fully lived life. This book is written for psychoanalysts as well as for other mental health professionals who practice and teach in academic settings. It will also be of interest to graduate and post-graduate students and will be relevant for artists who seek a better understanding of the creative process.

*Unknowable, Unspeakable, and Unsprung* delves into the mysteries of scandalous behavior-behavior that can seem shocking, unfathomable, or self-destructive - that is outrageous and offensive on the one hand, yet fascinating and exciting on the other. In the process, this anthology asks fundamental questions about the self: what the self is allowed to be and do, what must be disallowed, and what remains unknown. Clinicians strive to know their patients' selves, and their own, as fully as possible, while also facing the inevitable riddles these selves present. Covering topics ranging from trauma, politics, the analyst's subjectivity, and eating disorders and the body, to self-revelation, secrets, evil, and boundary issues, a distinguished group of authors bring the theory, practice, and application of contemporary psychoanalysis to life. In doing so, they use psychoanalytic perspectives not only to illuminate struggles that afflict patients seeking treatment, but to shed light, more broadly, on contemporary human dilemmas. This collection offers not a unified voice, but rather the sound of many, each in its

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own way trying to articulate the indescribable, the unwanted, and the off limits. It is a book that raises more questions than can be answered, complicates as much as clarifies, and contains the essential paradox of trying to talk about aspects of clinical and human experience that can never be fully seen or known. Unknowable, Unspeakable, and Unsprung offers invaluable reading to interested mental health professionals as well as to anyone intrigued by the secrets of the self.

Lively, original and highly readable, *An Introduction to Literature, Criticism and Theory* is the essential guide to literary studies. Starting at 'The Beginning' and concluding with 'The End', chapters range from the familiar, such as 'Character', 'Narrative' and 'The Author', to the more unusual, such as 'Secrets', 'Pleasure' and 'Ghosts'. Now in its fifth edition, Bennett and Royle's classic textbook successfully illuminates complex ideas by engaging directly with literary works, so that a reading of *Jane Eyre* opens up ways of thinking about racial difference, for example, while Chaucer, Raymond Chandler and Monty Python are all invoked in a discussion of literature and laughter. The fifth edition has been revised throughout and includes four new chapters – 'Feelings', 'Wounds', 'Body' and 'Love' – to incorporate exciting recent developments in literary studies. In addition to further reading sections at the end of each chapter, the book contains a comprehensive bibliography and a glossary of key literary terms. A breath of fresh air in a field that can often seem dry and dauntingly theoretical, this book will open the reader's eyes to the exhilarating possibilities of reading and studying literature.

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