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yet i think that it would be wrong to view the fantastic as a source of inspiration or as a way to reinvigorate the spirit of the times. in the same way that most people think that nothing new can happen after the end of the world, most people believe that it would not be useful to reflect on the problems that humanity faces now, as if they had not been present in our history for centuries. this is why i am not convinced that the fantastic is important for our times. as far as i am concerned, the fantastic is not in need of reinvention. it is there, waiting to be used. if we do that, then our times will be the most creative and creative times in human history, and perhaps this is what the poet in the poem from goethe (see page 111) really meant when he said that he would like to see the fantastic come back. but i would not want to talk to the fantastic like this. as an analytical category, it is not problematic to talk about the uncanny, and i think that we have good reasons to do so. this book might be very interesting for people who are interested in this topic and are not familiar with it. if you are one of those people, i recommend this book. marzin sees literature as an attempt to think about and to communicate about the irrational world of the second sphere. this attempt takes place through the use of a number of literary devices and specific narrative strategies, and can be characterized as a response to the dilemma of the irrational. according to marzin, the attempt to think about and to communicate about the irrational world of the second sphere can be seen as a process of emerging from the experience of the irrational in the first sphere. the emotional response to the irrational in the first sphere is the primary trigger for the attempt to think about and to communicate about the irrational world of the second sphere. however, marzin does not consider that there are also other causes for the emergence of the fantastic, and he sees these as resulting from an inherent affinity between the work of art and the situation of the irrational. he thus seems to think that the emergence of the fantastic does not require any specific text, but rather a specific text may reveal the occurrence of the fantastic. marzin thus seems to think that there are no specific literary and narrative devices that the fantastic demands from the author. he thus seems to think that the fantastic could be the sole requirement for a text to be considered fantastic. this would mean that almost all fictional narratives could be deemed fantastic.

Tzvetan Todorov Fantastic Pdf Download

in durst, the fantastic is defined as follows: in der lichtung der phantastik, die mit der poesie und dem phantastisch-romantischen zusammensteht, ist die phantastik, oder wie man sich das denken so vorstellt, ein name für die verwendung der phantasie, die durch die phantastik zu erfassen ist; was einen anderen ausdruck für den phantastisch-romantischen zu geben scheint (2001, p. 110). the fantastic is primarily an instrument for the exercise of the imagination, or rather, how the imagination is to be conceived. the term fantastik refers to a use of the imagination that is exercised through the fantastic, a use of the imagination that is also referred to as fantastic in modern literature. this notion of fantastic, however, is not necessarily expressed by the designation fantastic. in durst's definition, the fantastic is the specific use of the imagination, which is referred to as fantastic. the fantastic as an imaginative use is not always the same as the fantastic as a literary genre; it is actually a more general term that refers to a use of the imagination that is not necessarily restricted to literary texts. it could be applied to art and music as well as to literature, but literature is the main domain of interest for durst. toodorov's concept of the fantastic is based on the assumptions that the fantastic is a use of the imagination and that the imagination is one of the most important aspects of human existence. according to this definition, the literary fantastic could be characterized as a use of the imagination that is more specific and more restricted than the use of the imagination in general. the imagination is the basis for the construction of human identity, and it is used to bridge the gap between the real and the unreal. the fantastic thus represents a means of focusing the imagination, and, by doing so, it affects the boundaries of the imagination. it is precisely the focus on the boundaries that makes the fantastic so peculiar, and not the presence of fantastic entities or elements in the fantastic. 5ec8ef588b

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