Rethinking the Uncanny in Hoffmann and Tieck

Anthony Vidler interprets contemporary buildings and projects in light of the resurgent interest in the uncanny as a metaphor for a fundamentally “unhomely” modern condition. The Architectural Uncanny presents an engaging and original series of meditations on issues and figures that are at the heart of the most pressing debates surrounding architecture today. Anthony Vidler interprets contemporary buildings and projects in light of the resurgent interest in the uncanny as a metaphor for a fundamentally “unhomely” modern condition. The essays are at once historical—serving to situate contemporary discourse in its own intellectual tradition and theoretical—opening up the complex and difficult relationships between politics, social thought, and architectural design in an era when the reality of homelessness and the idealism of the neo-avant-garde have never seemed so far apart. Vidler, one of the deftest and surest critics of the contemporary scene, explores aspects of architecture through notions of the uncanny as they have been developed in literature, philosophy, and psychology from the beginning of the nineteenth century to the present. He interprets the unsettling qualities of today’s architecture—its fragmented neo-constructivist forms reminiscent of dismembered bodies, its “seeing walls” replicating the passive gaze of domestic cyborgs, its historical monuments indistinguishable from glossy reproductions - in the light of modern reflection on questions of social and individual estrangement, alienation, exile, and homelessness. Focusing on the work of architects such as Bernard Tschumi, Rem Koolhaas, Peter Eisenman, Coop Himmelblau, John Hejduk, Elizabeth Diller, and Ricardo Scofidio, as well as theorists of the urban condition, Vidler delineates the problems and paradoxes associated with the subject of domesticity.

Uncanny Modernity

This study is of the uncanny: an important concept for contemporary thinking and debate across a range of disciplines and discourses, including literature, film, architecture, cultural studies, philosophy, psychoanalysis and queer theory. Much of this importance can be traced back to Freud’s essay of 1919, The Uncanny (Das Unheimliche). Where he was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but, more specifically, as something strangely familiar. As a concept and a feeling, however, the uncanny has a complex history going back to at least the Enlightenment. Royle offers a detailed historical account of the emergence of the uncanny, together with a series of close readings of different aspects of the topic. Following a major introductory historical and critical overview, there are chapters on the death drive, deja-vu, silence, solitude and darkness, the fear of being buried alive, doubles, ghosts, cannibalism, telepathy and madness, as well as more applied readings concerned, for example, with teaching, politics, film and religion.

The Uncanny

In this fascinating new book, Rosalinda Quintieri addresses some of the key questions of visual theory concerning our unending fascination with simulacra by evaluating the recent return of the life-size doll in European and American visual culture. Through a focus on the contemporary photographic and cinematic forms of this figure and a critical mobilisation of its anthropological complexity, this book offers a new critical understanding of this classical aesthetic motif as a way to explore the relevance that doubling, fantasy and simulation hold in our contemporary culture. Quintieri explores the figure of the inanimate human double as an “inhuman partner”, reflecting on contemporary visuality as the field of a hypermodern, post-Oedipal aesthetic. Through a series of case studies that blur traditional boundaries between practices (photography, performance, sculpture, painting, documentary) and between genres (comedy, drama, fairy tale), Quintieri puts in contrast the new function of the double and its plays of simulations on the background of the capitalist injunction to enjoy. Engaging with new theories on post-Oedipal forms of subjectivity developed within the Lacanian orientation of psychoanalysis, Quintieri offers exciting analyses of still and moving photographic work, giving body to an original aesthetic model that promises to revitalise our understanding of contemporary photography and visual culture. It will appeal to psychoanalysts and researchers from Lacanian psychoanalysis, visual studies and cultural theory, as well as readers with an academic interest in the cultural history of dolls and the theory of the uncanny.
Where To Download The Uncanny

those feelings in which we question whether our responses are subjective or automated - automated as in reducing one's subjectivity to patterns of data and using those patterns to present objects or ideas that would then elicit one's genuinely subjective-yet effectively preset-response. In fact, this anticipation of our responses is a feedback loop that we humans have produced by designing software that can study our traces, inputs, and moves. In this sense one could say that the digital uncanny is a trick we play on ourselves, a trick that we would not be able to play had we not developed sophisticated digital technologies. Digital Uncanny explores how digital technologies, particularly software systems working through massive amounts of data, are transforming the meaning of the uncanny that Freud tied to a return of repressed memories, desires, and experiences to their anticipation. Through a close reading of interactive and experimental art works of Rafael Lozano-Hemmer, Bill Viola, Simon Biggs, Sue Hawksley, and Garth Paine, this book is designed to explore how the digital uncanny unsettles and estranges concepts of "self," "affect," "feedback" and "aesthetic experience," forcing us to reflect on our relationship with computational media and by extension our relationship to each other and our experience of the world.

Heidegger on Being Uncanny

Shuttling between cultural comedies and political tragedies, Lawrence Weschler’s articles have throughout his long career intrigued readers with his unique insight into everything he examines, from the ordinary to the extraordinary. Uncanny Valley continues the page-turning conversation as Weschler collects the best of his narrative nonfiction from the past fifteen years. The title piece surveys the hapless efforts of digital animators to fashion a credible human face, the endlessly elusive gold standard of the profession. Other highlights include profiles of novelist Mark Salzman, as he wrestles with a hilariously harrowing bout of writer's block; the legendary film and sound editor Walter Murch, as he is forced to revisit his work on Apocalypse Now in the context of the more recent Iraqi war film Jarhead; and the artist Vincent Desiderio, as he labors over an epic canvas portraying no less than a dozen sleeping figures. With his signature style and endless ability to wonder, Weschler proves yet again that the "world is strange, beautiful, and connected" (The Globe and Mail). Uncanny Valley demonstrates his matchless ability to analyze the marvels he finds in places and people and offers us a new, sublime way of seeing the world.

The Uncanny

On Freud’s “The Uncanny” explores Freud’s 1919 essay of the same name and elaboration of the concept of the uncanny and how others or ‘the Other’ can impact on our selves. Catalina Bronstein and Christian Seulin bring together contributions from renowned psychoanalysts from different theoretical backgrounds, revisiting Freud’s ideas 100 years after they were first published and providing new perspectives that can inform clinical practice as well as shape the teaching of psychoanalysis. Covering key topics such as drives, clinical work, the psychoanalytic frame, and the influence of Ferenczi, On Freud’s "The Uncanny" will be useful for anyone wishing to understand the continued importance of the uncanny in contemporary psychoanalysis.

The Urban Uncanny

A chilling stand-alone novel by the acclaimed David Macinnis Gill. This original and sinister spin on gothic tradition will appeal to fans of Asylum, American Horror Story: Coven, and The Walking Dead. When a bolt of lightning causes a Boston-wide blackout on her sixteenth birthday, Willow Jane doesn't think anything of it—until she begins stopping time, until she comes face-to-face with her menacing familiar, until her sister disappears. But these aren’t the only strange and horrifying things to come out of the storm. An ancient witch named the Shadowless has awoken and escaped from her crypt, and she’s looking for revenge on Willow Jane’s family. From the critically acclaimed author of Black Hole Sun and Soul Enchilada, this eerie horror story lingers long after its bloody end, and is perfect for fans of Madeleine Roux, The Ghost Files, and anyone who likes things that go bump in the night.

The Uncanny

An investigation of the cultural and academic discourse around new technology through a lens of artistic practice. In 1970 Japanese engineer Masahiro Mori introduced the concept of the "uncanny valley" as a terrain of existential uncertainty that humans experience when confronted with autonomous machines that mimic their physical and mental properties. As subjectivities are increasingly organized and shaped by algorithms that track and evaluate our data, the question of what it means to be human has shifted. The featured artists mine the tropes and modalities of AI and machine learning for critical and aesthetic potential, proposing new ways of thinking about intelligence, nature, and artifice.

The Uncanny Valley in Games and Animation

Dance and the Corporeal Uncanny takes the philosophy of the body into the field of dance, through the lens of subjectivity and via its critique. It draws on dance and performance as its dedicated field of practice to articulate a philosophy of agency and movement. It is organized around two conceptual paradigms - one phenomenological (via Merleau-Ponty), the other an interpretation of Nietzschean philosophy, mediated through the work of Deleuze. The book draws on dance studies, cultural critique, ethnography and postcolonial theory, seeking an interdisciplinary audience in philosophy, dance and cultural studies.

The Uncanny Reader

In the Nightside—that hidden area in the middle of London where time stands still at three A.M. and the sun won’t rise to refute it—nightmares go walking in borrowed flesh, and not everything that looks back at you with human eyes is really human. I’m John Taylor, a PI with a knack for finding things, helping those the Nightside has chewed up and is about to spit out. All things considered, my life lately had been bright, even in this shadowy place. So it was only a matter of time before everything hit the fan. Walker—the powerful, ever-present, never-to-be-trusted agent who runs the Nightside on behalf of the Authorities—paid me a visit. He told me he is dying and that he, too, has a job for me. An important job. His.
Dolls, Photography and the Late Lacan

The Uncanny: Experiments in Cyborg Culture documents the image of the cyborg in all its imaginative guises. The title is from a 1919 essay by Sigmund Freud, which describes “the uncanny” as that which is familiar and strange at the same time.

Uncanny

This is the first book-length study of the uncanny, an important concept for contemporary thinking and debate across a range of disciplines and discourses, including literature, film, architecture, cultural studies, philosophy, psychoanalysis, and queer theory. Much of this importance can be traced back to Freud’s essay of 1919, “The uncanny,” where he was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but, more specifically, as something strangely familiar. As a concept and a feeling, however, the uncanny has a complex history going back to at least the Enlightenment. Nicholas Royle offers a detailed historical account of the emergence of the uncanny, together with a series of close readings of different aspects of the topic. Following a major introductory historical and critical overview, there are chapters on the death drive, déjà-vu, “silence, solitude and darkness,” the fear of being buried alive, doubles, ghosts, cannibalism, telepathy, and madness, as well as more “applied” readings concerned, for example, with teaching, politics, film, and religion. This is a major critical study that will be welcomed by students and academics but will also be of interest to the general reader.

The Queer Uncanny

There are bizarre moments when we feel like strangers to ourselves. Through an investigation of Heidegger’s concept of uncanniness, Katherine Withy explores what such experiences reveal. She shows that we can be what we are only if we do not fully understand what it is to be us, and points toward what it is to live well as an uncanny human being.

Dance and the Corporeal Uncanny

Sigmund Freud’s essay ‘The Uncanny’ is celebrating a century since publication. It is arguably his greatest and most fruitful contribution to the study of culture and the environment. Environmental Humanities and the Uncanny brings into the open neglected aspects of the uncanny in this famous essay in its centenary year and in the work of those before and after him, such as Friedrich Schelling, Walter Benjamin, E. T. A. Hoffmann and Bram Stoker. This book does so by focussing on religion, especially at a time and for a world in which some sectors of the monotheism is in aggressive, and sometimes violent, contention against those of other monotheisms, and even against other sectors within their own monotheism. The chapter on Schelling’s uncanny argues that monotheisms come out of polytheism and makes the plea for polytheism central to the whole book. It enables rethinking the relationships between mythology and monotheistic and polytheistic religions in a culturally and politically liberatory and progressive way. Succeeding chapters consider the uncanny cyborg, the uncanny and the fictional, and the uncanny and the Commonwealth, concluding with a chapter on Taoism as a polytheistic religion. Building on the author’s previous work in Environmental Humanities and Theologies in bringing together theories of religion and the environment, this book will be of great interest to students and scholars of the environmental humanities, ecocultural studies and religion.

The Architectural Uncanny

The Uncanny Valley...”...is a macabre serenade to a small town that may or may not exist, peopled with alive and dead denizens who wander about the hills and houses with creepy fluidity. Told by individual inhabitants, the stories recount tales of disappearing dead deer, enchanted gardens, invisible killer dogs, and rattlesnakes that fall from the sky; each contribution adds to a composite portrait that skitters between eerie, ghoulish, and poignant. Miller is a master storyteller, clearly delighting in his mischievous creations.”Thirty-Three Tales. Thirty-Three Tellers. One Lost Town.

The Uncanny Valley Hypothesis and beyond

Jaundice and Kale are back from their adventure on the high seas, and they are settling back into a quiet life in Dullsville, just the way they like it. The tea is tepid, the oatmeal is tasteless, and the socks are ripe for darning . . . until Aunt Shallot shows up and reveals herself to be anything but the dull relation they were expecting. Instead, she tells her nieces she is Magique, Queen of Magic, and she’s on her way to a big show and in need of two willing assistants. As Magique and the Bland sisters board the Uncanny Express, they meet a cast of mystifying characters. And when Magique goes missing, it’s up to Jaundice and Kale to solve the mystery—with the help of famous detective Hugo Fromage. An inventive story in the tradition of Agatha Christie’s Murder on the Orient Express, The Unintentional Adventures of the Bland Sisters: The Uncanny Express has all the whimsy and humor that readers who are looking for an anything-but-bland adventure will love.

On Freud’s “The Uncanny”

Gathers comics from the reimagining of the X-Men that began in 1974.

The Uncanny Valley

“Through meticulous historical research, Spadoni in Uncanny Bodies provides a fine understanding of the aesthetic and cultural context in which the original Universal film version of Dracula appeared. Through analyses of films that came before and after, he successfully restores Dracula’s strangeness for a contemporary audience, a strangeness that reflects the rapidly evolving conventions of the early sound film. A significant contribution to reception studies, Uncanny Bodies makes us see why Dracula, while holding little terror for subsequent audiences, is nevertheless both a foundational work
for the horror film, and also, paradoxically, an anomaly, one effectively overshadowed by Frankenstein.”—William Paul, author of Laughing Screaming: Modern Hollywood Horror and Comedy "Uncanny Bodies is a pleasure to read. I know of no other work that has looked as closely at early sound and horror films to make a persuasive argument about horror’s relation to the beginnings of sound film. Given the voluminous literature on Universal horror films, Spadoni presents some very original ideas and frames his inquiry in an interesting way.”—Jan-Christopher Horak, editor of Lovers of Cinema: The First American Film Avant-Garde, 1919-1945

The Best of Uncanny Magazine


The uncanny! It is only rarely that a psycho-analyst feels impelled to investigate the subject of aesthetics, even when aesthetics is understood to mean not merely the theory of beauty but the theory of the qualities of feeling. He works in other strata of mental life and has little to do with the subedual emotional impulses which, inhibited in their aims and dependent on a host of concurrent factors, usually furnish the material for the study of aesthetics. But it does occasionally happen that he has to interest himself in some particular province of that subject; and this province usually proves to be a rather remote one, and one which has been neglected in the specialist literature of aesthetics.

The Uncanny


Chronotopes of the Uncanny

A successful Hollywood screenwriter who bases his movies on classic English ghost stories finds himself in the midst of one when he travels to England and meets a mysterious damsel in distress and a seemingly immortal villain

The New Uncanny

Essays by Mike Kelley, Christoph Grunenberg.

Das Unheimliche

A field of theory and research is evolving around the question highlighted in the Uncanny Valley Hypothesis: How does high realism in anthropomorphic design influence human experience and behaviour? The Uncanny Valley Hypothesis posits that a very humanlike character or object (e.g., robot, prosthetic limb, doll) can evoke a negative affective (i.e., uncanny) state. Recent advances in robotic and computer-graphic technologies in simulating aspects of human appearance, behaviour and interaction have been accompanied, therefore, by theorising and research on the meaning and relevance of the Uncanny Valley Hypothesis for anthropomorphic design. Current understanding of the "uncanny" idea is still fragmentary and further original research is needed. However, the emerging picture indicates that the relationship between humanlike realism and subjective experience and behaviour may not be as straightforward as the Uncanny Valley
Hypothesis suggests. This Research Topic brings together researchers from traditionally separate domains (including robotics, computer graphics, cognitive science, psychology and neuroscience) to provide a snapshot of current work in this field. A diversity of issues and questions are addressed in contributions that include original research, review, theory, and opinion papers.

**Uncanny Bodies**

Advances in technology have enabled animators and video game designers to design increasingly realistic, human-like characters in animation and games. Although it was intended that this increased realism would allow viewers to appreciate the emotional state of characters, research has shown that audiences often have a negative reaction as the human

**Poe**

Using the theoretical frameworks of Freud, Todorov, and Bakhtin, this book explores how American writers of the late 20th century have translated the psychoanalytical concept of «the uncanny» into their novelistic discourses. The two texts under scrutiny - Paul Auster's «City of Glass» and Toni Morrison's «Jazz» - show that the uncanny has developed into a crucial trope to delineate personal and collective fears that are often grounded on the postmodern disruption of spatio-temporal continuities and coherences.

**Uncanny Valley**

Advances in technology have enabled animators and video game designers to design increasingly realistic, human-like characters in animation and games. Although it was intended that this increased realism would allow viewers to appreciate the emotional state of characters, research has shown that audiences often have a negative reaction as the human likeness of a character increases. This phenomenon, known as the Uncanny Valley, has become a benchmark for measuring if a character is believably realistic and authentically human-like. This book is an essential guide on how to overcome the Uncanny Valley phenomenon when designing human-like characters in digital applications. In this book, the author provides a synopsis of literature about the Uncanny Valley phenomenon and explains how it was introduced into contemporary thought. She then presents her theories on its possible psychological causes based on a series of empirical studies. The book focuses on how aspects of facial expression and speech can be manipulated to overcome the Uncanny Valley in character design. The Uncanny Valley in Games and Animation presents a novel theory that goes beyond previous research in that the cause of the Uncanny Valley is based on a perceived lack of empathy in a character. This book makes an original, scholarly contribution to our current understanding of the Uncanny Valley phenomenon and fills a gap in the literature by assessing the biological and social roots of the Uncanny Valley and its implications for computer-graphics animation.

**Beyond the Uncanny Valley**

The Urban Uncanny explores through ten engaging essays the slippage or mismatch between our expectations of the city—as the organised and familiar environments in which citizens live, work, and go about their lives—and the often surprising and unsettling experiences it evokes. The city is uncanny when it reveals itself in new and unexpected light; when its streets, buildings, and people suddenly appear strange, out of place, and not quite right. Bringing together a variety of approaches, including psychoanalysis, historical and contemporary case study of cities, urban geography, film and literary critique, the essays explore some of the unsettling mismatches between city and citizen in order to make sense of each, and to gauge the wellbeing of city life more generally. Essays examine a number of cities, including Edmonton, London, Paris, Oxford, Las Vegas, Berlin and New York, and address a range of issues, including those of memory, death, anxiety, alienation, and identity. Delving into the complex repercussions of contemporary mass urban development, The Urban Uncanny opens up the pathological side of cities, both real and imaginary. This interdisciplinary collection provides unparalleled insights into the urban uncanny that will be of interest to academics and students of urban studies, urban geography, psychoanalysis, cultural studies, social studies and film studies, and to anyone interested in the darker side of city life.

**The Uncanny**

From the deeply unsettling to the possibly supernatural, these thirty-one border-crossing stories from around the world explore the uncanny in literature, and delve into our increasingly unstable sense of self, home, and planet. The Uncanny Reader: Stories from the Shadows opens with “The Sand-man,” E.T.A. Hoffmann’s 1817 tale of doppelgangers and automatons—a tale that inspired generations of writers and thinkers to come. Stories by 19th and 20th century masters of the uncanny—including Edgar Allan Poe, Franz Kafka, and Shirley Jackson—are included in this vibrant collection. This anthology explores the emotional state of characters, research has shown that audiences often have a negative reaction as the human likeness of a character increases. This phenomenon, known as the Uncanny Valley, has become a benchmark for measuring if a character is believably realistic and authentically human-like. This book is an essential guide on how to overcome the Uncanny Valley phenomenon when designing human-like characters in digital applications. In this book, the author provides a synopsis of literature about the Uncanny Valley phenomenon and explains how it was introduced into contemporary thought. She then presents her theories on its possible psychological causes based on a series of empirical studies. The book focuses on how aspects of facial expression and speech can be manipulated to overcome the Uncanny Valley in character design. The Uncanny Valley in Games and Animation presents a novel theory that goes beyond previous research in that the cause of the Uncanny Valley is based on a perceived lack of empathy in a character. This book makes an original, scholarly contribution to our current understanding of the Uncanny Valley phenomenon and fills a gap in the literature by assessing the biological and social roots of the Uncanny Valley and its implications for computer-graphics animation.

**The Memory of Place**

This book explores the sense in which the uncanny may be a distinctively modern experience, the way these unnerving feelings and unsettling encounters disturb the rational presumptions of the modern world view and the security of modern self-identity, just as the latter may themselves be implicated in the production of these experiences as uncanny.

**Marvel Masterworks**
Where To Download The Uncanny

Uncanny! I stared at Dad’s eyes through the gas mask and remembered our handshake. A deal is a deal. With pounding heart, I walked into the soggy, wet mouth of the dead whale. It’s uncanny . . . turning into a dung beetle, catching someone else’s tattoos, being in bed with a ghost who tickles, seeing a flying dog.

The Uncanny

There are bizarre moments when we feel like strangers to ourselves. Through an investigation of Heidegger’s concept of uncanniness, Katherine Witty explores what such experiences reveal. She shows that we can be what we are only if we do not fully understand what it is to be us, and points toward what it is to live well as an uncanny human being.

Heidegger on Being Uncanny

From the frozen landscapes of the Antarctic to the haunted houses of childhood, the memory of places we experience is fundamental to a sense of self. Drawing on influences as diverse as Merleau-Ponty, Freud, and J. G. Ballard, The Memory of Place charts the memorial landscape that is written into the body and its experience of the world. Dylan Trigg’s The Memory of Place offers a lively and original intervention into contemporary debates within “place studies,” an interdisciplinary field at the intersection of philosophy, geography, architecture, urban design, and environmental studies. Through a series of provocative investigations, Trigg analyzes monuments in the representation of public memory; “transitional” contexts, such as airports and highway rest stops; and the “ruins” of both memory and place in sites such as Auschwitz. While developing these original analyses, Trigg engages in thoughtful and innovative ways with the philosophical and literary tradition, from Gaston Bachelard to Pierre Nora, H. P. Lovecraft to Martin Heidegger. Breathing a strange new life into phenomenology, The Memory of Place argues that the eerie disquiet of the uncanny is at the core of the remembering body, and thus of ourselves. The result is a compelling and novel rethinking of memory and place that should spark new conversations across the field of place studies. Edward S. Casey, Distinguished Professor of Philosophy at Stony Brook University and widely recognized as the leading scholar on phenomenology of place, calls The Memory of Place “genuinely unique and a signal addition to phenomenological literature. It fills a significant gap, and it does so with eloquence and force.” He predicts that Trigg’s book will be “immediately recognized as a major original work in phenomenology.”

Uncanny Valley

In this revolutionary new study of Poe, Sybil Wuletich-Brinberg argues that in his fiction and poetry Poe made shocking personal disclosures about his life and his mind, though he personally denied having the courage and strength to do so and dared others to pen their confessions under the title -My Heart Laid Bare.- Exploring Poe’s understanding of the uncanny, she refutes the basic premise of Marie Bonaparte’s orthodox Freudian reading: that Poe was unaware and at the mercy of his unconscious. She demonstrates that, though he was ferociously self-destructive, Poe not only understood his pathology but, in fact, described the structure of the unconscious (the dialectical relationship between the return of the repressed and unconscious repression), fashioned his poetics from it with uttermost deliberation, dramatized it in the thoughts of his mad protagonists, and provided the key to decoding the meanings of his most baffling works.

The Good, the Bad, and the Uncanny

Private investigator John Taylor becomes the successor to Walker, a shady agent who runs the Nightside on behalf of The Authorities. Reprint.

The Digital Uncanny

The Queer Uncanny: New Perspectives on the Gothic investigates the diverse roles that the uncanny, as defined by Sigmund Freud, Helene Cixous and other theorists, plays in representing lesbian and male gay sexualities and transgender fiction, by reviving the importance of uncertainty in the uncanny. Literary criticism views the uncanny as an expression of the return of the repressed. Falkenberg’s expanded definition includes, but is not limited to, the psychoanalytic and instead redefines the uncanny as a cognitive and aesthetic phenomenon. Beyond offering a survey of what David Punter has called «The Theory of the Uncanny», this study places the uncanny in the context of the poetological and philosophical background of the Romantic period. In close readings of two stories that have stood at the center of the debate about the uncanny - E.T.A. Hoffmann’s «Sandman» and Ludwig Tieck’s «Blond Eckbert» - the author shows how these texts are constructed as uncanny phenomena in themselves. The study traces fairytale elements, framing techniques, and interdependencies between the fictional productions of the protagonists and their «dark fates» to expose how these texts
confront the reader with paradoxical decoding instructions. This expanded and revised uncanny not only yields new readings of two classic German short stories, it also leads to a better understanding of the cultural soil that nourished the Romantic Movement.

**The Uncanny Express (The Unintentional Adventures of the Bland Sisters Book 2)**

In 1919 Sigmund Freud published an essay that delved deep into the tradition of horror writing and claimed to understand one of its darkest tricks. Like a mad scientist, he performed literary vivisection on a still-breathing body of work, exploring its inner anatomy, and pulling out mysterious organs for classification. His aim: to present to the world a complete theory of das unheimliche', the uncanny. In the spirit of this great experiment, 14 leading authors have here been challenged to write fresh fictional interpretations of what the uncanny might mean in the 21st century, to update Freud’s famous checklist of what gives us the creeps, and to give the hulking canon of uncanny fiction a shot in the arm, a shock to the neck-bolts.

**The Uncanny Valley in Games and Animation**

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