Critique of Fantasy, Vol. 3
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Published by Punctum Books

A.Rickels, Laurence.
Critique of Fantasy, Vol. 3: The Block of Fame.

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(The desert version, in which the author introduces the final volume by hitching the wish for fame, to be a star – or, rather, the wish to be denied it – to Samuel R. Delany’s *Empire Star*)

Chapter 1
No Wish Is Free 21

*Wishamatic Futures*  
(Alfred Bester’s Télé-Novels: No other sci-fi novels are as specialized in and stream-aligned with the pursuit of wishing unto simultaneity)

*The Wish to Be Refused*  
(Bergler’s model of writing as temporary circumvention of the impasse of “writer’s block” is a match with Bester’s two-pronged foray into the borderlands of science fiction and fantasy. What surfaces in writing are the alibis and pseudo-conflicts in a defile of defending against an underlying wish fantasy, the wish to be refused)

*Intrigue*  
(The Devil is the origin of Christian allegory and by the ongoing effort at interpreting psychopathy returns to wipe out modern secular allegory or science fiction. Only the intrigue can withstand the blast from the past in Andrzej Żuławski’s *Possession*)
Creaturely Innocence  
(John Bock, Yayoi Kusama, Brian Wilson)

Wish Capital  
(The fantasy of free money in *The Rake’s Progress*, Flusser’s *History of the Devil*, and *Fragment of an Analysis of a Case of Hysteria*)

Playing Bank  
(Writing on the psychology of gambling in tandem with the psychologies of homosexuality and alcoholism, Bergler sees the feeling of uncanniness hit bottom in E.T.A. Hoffmann’s story “A Gambler’s Luck”)

Among the Dead  
(Freud on Jensen’s *Gradiva*. The adaptations and novelizations of this wrap by Karl Freund, Robbe-Grillet, Hitchcock, and Boileau-Narcejac)

Chapter Two: Pet Theories

*The POV of the Daydreamer*  
(Spiritualism, automatic writing, and the mystery of the already dead victim. The detective is the new hero of starting from scratch. Hugo Münsterberg discovers the new tenets of consciousness in film. Klaus Wyborny’s *Sulla*, the motion picture of forgetting, and the film medium’s remake of memory)

*Unmournanimal*  
(For his closing work, Freud returned to the myth or fantasy of the primal father. At the same time Freud translated Marie Bonaparte’s transference gift – her narrative of the successful cancer treatment of her beloved chow)
Cats and Dogs
(Hilda Doolittle, H.D. or Cat, enters Freud’s household. Otto Rank continues striking out on his own with a new and improved poetics of the daydream through which he tries to lose the animal relation and Freud’s mortality)

They Eat Horses, Don’t They?
(In Mr. V, the daughter of the philosopher who affirmed becoming animal over and against the neurotic retrenchment of mournability lets a horse reverse her father’s defenestration in a leap that sets the animal apart from the murder in mourning)

Wrecked by Successful Mourning
(Bonaparte’s reflections on the mournable proximity between her animal and her human object relations articulate what lies between the lines of Moses and Monotheism – the animal ancestry of the primal father. Hanns Sachs on Freud’s final work, which he sees as putting to rest or to the test the identification with lost causes and its corollary or collateral wreckage of success)

Chapter Three: Once Upon a Time in California

Wish Upon a Star
(Adorno goes back to the scene of his wartime work on the reversals of psychoanalysis and the culture industry’s theft of his critical praxis, the constellation. In the LA horoscopes, wishing upon the stars helps you adapt to an imposed adaptation. Kris, Lacan, Schmideberg, Deutsch, and Winnicott: if you’re under the influence of team plagiarism, you were asking for it)

Medleys
(Adorno demarcates the constellation under which his philosophical reflection can unfold. He allegorizes the truth of Schubert’s music in the depravation of its later
reception in medleys. In the landscape of this music and its reception death gives way to the dead and thus to mourning. It is the prologue to his subsequent study of fantasying in Kierkegaard)

**Team Player**
(Adorno’s turf war for Freud’s uncanny against Heidegger’s appropriation, for Kafka’s status as one of the unread against the instrumentalization of his work as tourist office for “Existentialists.” Adorno’s recovery is reflected back in Altman’s *The Player*, which rounds out the culture industry’s threat and theft within the return of a project of the Enlightenment, the happy end)

**California Susan**
(Revisiting “Pilgimage,” the docu-fiction of Susan Sontag in California and her adolescent wish to be a great writer. The intrapsychic support for fulfillment of the wish is delivered by the contact high she obtained from refugee Kultur on the coast, in the company of her intellectual pal, a surfer dream bod. Thomas Mann and the import of her claim to shame)

**Sloburbia**
(Whose wish is it? A father who fled Nazi Europe for California’s safe shore novelizes his daughter’s innovation: her initiation into the Malibu in-group of surfers. Wishing as training camp for big ideas and big feelings. When word got out that Gidget was Jewish one of the surfers placed a burning cross in her family home’s front yard)

**Going Steady; or, the Other Walking on Water**
(Gidget rides out adolescent recruitment but then, near missing infidelity, shoots the mystery of surfer bod Moondoggie)
My Camp
(Sontag’s incorporation of Thomas Mann’s gay object relation. Fantasying in Alice in Bed makes the protest that Winnicott saw as central to the dissociated daydreaming of his suicidal patient. Thinking/drinking/protesting in Ulrike Ottinger’s Ticket of No Return)

Chances with the Stars
(One day the stars were Robert Wilson’s new amateurs. Lady Gaga, John Cage, the I-Ching, P.K. Dick, the Web, and James Franco)

Chapter Four: White Nights

Melanesio-Futurism
(The German education reforms, Michael Haneke’s Caché, and the night of the evil clowns. Trump follows Napoleon and Hitler in destroying the century he incarnates. The loss of savvy drives the Trump Cult. The Cargo Cult, the “white negro,” and Get Out)

What About Blob?
(Time to summarize the endopsychic genealogy of the Teen Age between California and Germany, American science fiction and German science fiction. There is a Blob trilogy like the one Romero dedicated to the living dead allegorizing the horror by which to read the decades)

The Good Ship Wish Fantasy
(Turning on blob’s etymon blubber, the connection can be drawn through the hypersea to the futures of Moby Dick. Captain Ahab sets sail across seas of dead daydreams while waking dreaming floats his boat. Melville’s whaling novel is an archive and the whale carcasses furnish literary citational props for the remaindering of European thought and letters)
There It Blows Up
(Stopovers in *Jaws* and *The Old Man and the Sea*. Moby Dick sails around the datemark of the blubber industry to arrive, by the temporal paradox of the crypt, in the twentieth century’s traumatic histories)

Wanting Bombs to Explode
(Spider-Man’s late arrival as teenage superhero. The opening of modern adolescence follows detonations within the homosexual component of psychic reality. Fidgeting, fantasying, and novelization in Klein and Kohner)

No One Can Know His Name
(The case of Rumpelstiltskin and the withholding of the fame)

Space Race
(In Sturgeon’s *More Than Human*, outsiders with psychic powers like telepathy and teleportation join together to form a more perfect origin of species, the Homo Gestalt. But it must first bring up the arrears of innovation by entering upon morality. Octavia Butler’s *Wild Seed* shifts the history of slavery from its transitive sentencing of trauma into the alternate histories of evolving psychophysics. Arthur Jafa follows Kubrick’s *2001: A Space Odyssey* into the outer space of blackness)