A Shade Of Vampire 57 A Charge Of Allies

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This is a book about Strindberg and about autobiographical writing, about how a particular writer projects himself in language, the problems this entails, the subterfuges it engenders, about how he finds and loses himself there. It therefore attempts to place this central aspect of Strindberg's project upon a more nuanced and substantial footing than the familiar tradition of biographical criticism in Strindberg studies normally permits, and does not restrict itself only to those works singled out by Strindberg as explicitly autobiographical. Nor, I should perhaps add, does it concern itself in any detailed way with the laborious examination of the relative accuracy of the life Strindberg attributed to himself – whether, for example, the description of his early years in The Son of a Servant as a time of fear and hunger is in fact belied by the evident plenitude in the way of food and drink as chronicled in his father's household accounts. In any case, the myth a writer generates about his own experience is as significant a fact as any other, and a writer like Strindberg merely accentuates the way in which all of us live our lives as fictions in terms of the available narrative and plot structures, structures that incorporate those personal symbolic landscapes which (as Strindberg well knew) are in large part unconsciously fostered by the prevailing doxa or mythologies. I am aware, however, that the approach employed here remains partial. Notwithstanding his achievement in other fields, all of which, including his scientific preoccupations deserve to be taken seriously, Strindberg's major achievement remains his drama. A consummate creator as well as player of roles, the mosaic work of character which he elaborated in his theatrical projections is an essential complement to the life traced in his prose works, and deserves to be studied as such. Moreover, like Janine Chasseguet-Smirgel, in her analysis of Strindberg in Pour une psychanalyse de l'art et de la créativité (Paris, 1971), "Je n'ai pas manqué toutefois d'être frappée par la pauvreté relative des thèmes des oeuvres biographiques si on les compare à la richesse des élaborations dont ces mêmes thèmes sont l'objet dans l'oeuvre dramatique." Maybe the occasion to explore this elaborated wealth of drama will one day present itself.
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and horror aplenty, this is one wild ride down the highway to Hell." - Active Anime
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