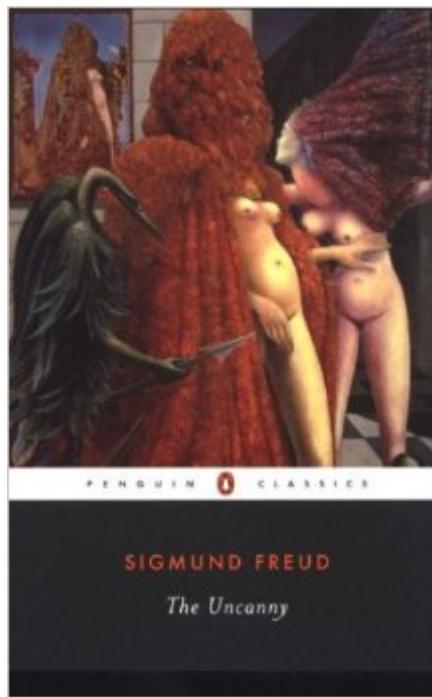


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# The Uncanny (Penguin Classics)



## **Synopsis**

Freud was fascinated by the mysteries of creativity and the imagination. The groundbreaking works that comprise *The Uncanny* present some of his most influential explorations of the mind. In these pieces Freud investigates the vivid but seemingly trivial childhood memories that often "screen" deeply uncomfortable desires; the links between literature and daydreaming; and our intensely mixed feelings about things we experience as "uncanny." Also included is Freud's celebrated study of Leonardo Da Vinci-his first exercise in psychobiography. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

## **Book Information**

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## **Customer Reviews**

OK, question: How many other writers or thinkers could possibly explain such mysteries as modern man's ongoing religious impulse and the roots of homosexuality - explaining them with panache, clarity, and a fearless, refreshing indifference to PC thinking - and, on top of all this, explain these mysteries - mysteries that continue to confound the vast majority of today's "leading" "thinkers" - as mere ASIDES in essays in which his main intent is to explain other DEEPER mysteries??Answer? None.Welcome to Planet Freud.This exceptional (and beautifully packaged - take a closer look at

that front cover!) little slice of the man's work is thoughtfully arranged in such a way that each essay effectively builds upon and enriches the next in subtle, yet essential, ways. The first piece, "Screen Memories," deftly explores how many of our earliest childhood memories - perhaps even most of them - are, over time, revised and transformed to the point where they can hardly be called true memories at all. And yet, these "screened" memories are indeed important, although in a way that is hidden - or sublimated - by the screening process. For instance, think back to one of your first major childhood memories. Do you picture yourself in this memory, as if seen from an observer's perspective? Well if so, this "memory" of yours is actually more a complex blend of fact and fantasy than a memory, per-se. This screen memory is no mere benign or random distortion of the childhood memory in question, but is in fact an ingeniously disguised repression of a much more significant memory. Fascinating stuff.

I'm not usually a critic of .com, having been a loyal patron since its inception and they have successfully helped resolve a few purchase problems for me over the years. But truly--if it isn't just some marketing ploy--then an editor for product descriptions needs to be much more vigilant. I bought this Kindle edition of Freud's "The Uncanny" thinking it included the other essays mentioned in the reviews. I wish I'd read before my purchase the review that cautioned the other essays are NOT included. I have several copies of this fine essay in other printed sources, so I didn't make this purchase for "The Uncanny" but for the other four essays of which I am not familiar and would have enjoyed reading. But to be clear: my gripe about the marketing practices of promoting some Kindle editions in no way impacts the essay itself, which I've read several times--being a Gothic genre enthusiasts, Freud's "The Uncanny" (1919) along with Lovecraft's "Supernatural Horror in Literature" (1927, 1935) and Radcliffe's "On the Supernatural in Poetry" (1826) form a triad which is the basis for any serious Gothic literary inquiry. In "The Uncanny" Freud alludes to Hoffman's short story "The Sandman" (1816) so it would serve one well to be familiar with that story. Freud discusses from a psychoanalytic viewpoint (of course) the feelings of dread and anxiety and he touches upon Rank's concept of The Double and reoccurring randomness that Jung would later term synchronicity. Freud discusses the etymology of the term "uncanny" and the sexual nature of repressed, forbidden impulses. Freud advances the theory of the uncanny as something eerily and frighteningly familiar and yet outside one's perception.

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