

alga-rhyme

The Urth list — 1 messages, 1 voices, 09 Feb 2000

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Michael Andre-Driussi — 09 Feb 2000, 09:46

alga wrote:

But for the purposes of our
calibrating your tastes, where does such a modern tale as "Forlesen" fall?
Do you dislike it as much? Or is it below the radar (i.e., completely
forgotten)?

No, I quite liked that. But it is a fable, not a realistic contemporary story.

And how about "The Island of Doctor Death and Other Stories"?

I get confused about those stories with the similar names. But if that is
the one with the boy with the weird head, I liked it a lot. But it's
hardly realistic. If it's the Tackman one, ditto. The hospital one, no.

"Beech Hill"?

Below the radar. (But I can't remember titles.)

I mean, I can guess that you dislike "The Woman Who Loved the
Centaur Pholus."

Correct.

Okey-dokey. (THE DEVIL IN THE FOREST as realistic and contemporary? <g>) So I would posit
that you like "The Ziggurat" better than most of the contemporary lot because you sense that it
does deviate from "realistic" into some form of fantastic (surreal, dream, etc.); that it leaves
behind the outer world of surfaces to dive deeply into the/an inner world. (Not to spur on more
talk of the Zig, just to see how it crosses your internal boundary from a badland into the verge
of likeable.)

"The Woman Who Loved the Centaur Pholus" probably leaves you cold because it is stuck in the
outer world of surfaces, making a Greek myth concrete in contemporary terms. (In part based
upon the guess that you don't like "the hospital one" of the Dr. Death tales because it has a
technological source for the magic.) Likewise I'd guess that you feel CASTLEVIEW plays fast with
Arthur on its surface, yet lacks true depth (or even the illusion of depth) on either Arthur or
anything else; all (dizzy) surface, no (inner) depth.

Re: traffic jams in foreign cinema, I thought there was a Fellini film that started this way.

=mantis=