

# the green man kingsley amis

The Green Man Kingsley Amis: Exploring the Intersection of Myth and Modern Literature

the green man kingsley amis is a phrase that intriguingly brings together a figure steeped in ancient folklore with one of the 20th century's most notable British novelists. Kingsley Amis, known for his sharp wit, satirical style, and keen observations of British life, did not write directly about the Green Man, yet the connection between his literary themes and the symbolism of the Green Man invites a fascinating exploration. Whether you are a literature enthusiast, a folklore fan, or simply curious about this unique pairing, understanding how Kingsley Amis's work relates to the mythic Green Man can enrich your appreciation of both.

## Who is the Green Man?

Before diving into Kingsley Amis's literary world, it's important to understand the Green Man's significance. The Green Man is a legendary figure often depicted as a face surrounded by or made from leaves and vines. Found in carvings on churches, pubs, and historic buildings across Europe, this symbol represents nature's cycle of growth, death, and rebirth. The Green Man embodies themes of fertility, renewal, and the enduring power of the natural world, making it a potent emblem in both pagan traditions and later Christian contexts.

## Symbolism and Cultural Importance

The Green Man has been interpreted in many ways over centuries:

- **Nature's resilience:** A reminder that life persists and renews itself, no matter the hardships.
- **Connection to paganism:** Often linked to ancient earth worship and seasonal festivals.

- **Artistic inspiration:** The figure's presence in architecture highlights humanity's historical reverence for nature.

This layered symbolism provides a rich backdrop for analyzing literature that touches on themes of nature, tradition, and change—areas where Kingsley Amis's work often treads.

## Kingsley Amis: A Brief Literary Profile

Kingsley Amis (1922–1995) was a prolific British novelist, poet, and critic, best known for his novel *Lucky Jim*, which satirizes academic life with sharp humor. His writing style is characterized by wit, irony, and a sometimes cynical but insightful look at British society. Though not known for incorporating folklore explicitly, Amis's exploration of human nature, societal expectations, and the tension between modernity and tradition resonates with the themes embodied by the Green Man.

## Amis's Themes and the Natural World

While Amis's novels do not directly reference the Green Man, his work often reflects a certain ambivalence toward nature and modernity. For example:

- **Conflict between civilization and nature:** Characters in his stories frequently grapple with societal pressures and their primal instincts.
- **The passage of time:** Similar to the Green Man's symbolism of cycles, Amis's narratives often explore aging, mortality, and change.
- **Tradition versus progress:** He subtly critiques the loss of traditional values in the face of rapid modernization.

These thematic overlaps offer a way to see Amis's work as indirectly connected to the symbolic Green Man figure.

# **The Green Man Kingsley Amis: Literary Parallels and Interpretations**

Exploring how the Green Man motif might align with Kingsley Amis's writing reveals intriguing insights into his character portrayals and narrative choices.

## **Nature as a Metaphor in Amis's Novels**

In novels like *\*The Old Devils\** and *\*That Uncertain Feeling\**, Amis uses settings and descriptions of the natural world to underline human emotions and conflicts. The Green Man's association with renewal and decay parallels the cycles his characters often undergo—whether it's personal transformation, moral dilemmas, or social reinvention.

## **The Green Man as a Symbol for the Modern Man**

Amis's protagonists often embody a struggle between their more natural, instinctual selves and the demands of modern society. This tension mirrors the Green Man's dual role as both a symbol of wild nature and a figure integrated into human-built environments like churches and homes. In this light, "the green man kingsley amis" becomes a metaphor for the modern individual caught between ancient roots and contemporary life.

## **Why the Green Man Matters in Contemporary Literary Discussions**

The resurgence of interest in folklore and myth within modern literature has prompted scholars and

readers alike to revisit traditional symbols like the Green Man. Connecting these symbols to authors like Kingsley Amis sheds new light on how myth continues to influence storytelling, even in secular or satirical contexts.

## **Mythic Archetypes in Modern Satire**

Amis's use of satire and irony can be viewed as a modern form of mythmaking, where traditional archetypes such as the Green Man are reinterpreted to critique contemporary issues. This blend of old and new enriches the narrative texture, offering readers multiple layers of meaning.

## **Environmental Awareness and Literary Symbolism**

In today's context of environmental concern, the Green Man's enduring image as a guardian of nature gains fresh relevance. Revisiting Amis's work through this symbolic lens invites reflection on how literature can contribute to ecological conversations, even when not overtly focused on nature.

## **Exploring The Green Man in British Culture and Literature**

The Green Man is not just a folkloric figure but a cultural icon that has permeated British art, architecture, and storytelling. This widespread presence sets the stage for understanding how authors like Kingsley Amis, whether consciously or not, engage with these deep-rooted motifs.

## **Green Man in Architecture and Popular Culture**

- Found in medieval churches and pubs, often carved in wood or stone.
- Represented in festivals and modern art as a symbol of eco-consciousness.

- Featured in contemporary fantasy and horror genres, inspiring writers and filmmakers.

Recognizing this context helps readers appreciate the subtle ways in which the Green Man's spirit might echo through Amis's literary landscapes.

## **Amis's Place in British Literary Tradition**

Kingsley Amis belongs to a lineage of British writers who reflect on national identity, tradition, and change. His interplay with themes that resonate with the Green Man archetype situates him within a broader cultural conversation about what it means to be connected to history and nature in a rapidly evolving world.

## **How to Approach Kingsley Amis's Work with the Green Man in Mind**

For readers and students, considering "the green man kingsley amis" together opens up new avenues for analysis and enjoyment.

- **Look for nature imagery:** Notice how descriptions of landscapes and seasons relate to characters' inner journeys.
- **Consider cyclical themes:** Pay attention to motifs of renewal, decay, and rebirth within the narrative structure.
- **Reflect on societal tensions:** Examine how characters embody conflicts between primal instincts and social conventions.

This approach enriches understanding and reveals the subtle depth beneath Amis's famously humorous prose.

The intertwining of the Green Man's ancient symbolism with the modern sensibilities of Kingsley Amis offers a compelling lens through which to view both folklore and literature. As readers delve into Amis's novels with an eye for these connections, the enduring power of myth continues to illuminate contemporary storytelling in unexpected and rewarding ways.

## **Frequently Asked Questions**

### **What is 'The Green Man' by Kingsley Amis about?**

'The Green Man' is a supernatural novel by Kingsley Amis that revolves around Maurice Allington, an innkeeper who encounters ghosts and other paranormal phenomena during a Christmas season. The story blends elements of horror, comedy, and social commentary.

### **When was 'The Green Man' by Kingsley Amis published?**

'The Green Man' was first published in 1969.

### **What genre does 'The Green Man' belong to?**

'The Green Man' is primarily a supernatural horror novel with comedic and satirical elements.

### **Who is the main character in 'The Green Man'?**

The main character in 'The Green Man' is Maurice Allington, a somewhat flawed and complex innkeeper who experiences ghostly hauntings.

## Has 'The Green Man' by Kingsley Amis been adapted into other media?

Yes, 'The Green Man' was adapted into a BBC television drama in 1990 starring Albert Finney.

## What themes are explored in 'The Green Man'?

The novel explores themes such as death, the supernatural, human flaws, and the conflict between tradition and modernity.

## How does 'The Green Man' reflect Kingsley Amis's writing style?

'The Green Man' showcases Kingsley Amis's characteristic wit, dark humor, and sharp social critique, combined with a departure into supernatural storytelling.

## Additional Resources

The Green Man Kingsley Amis: A Literary Exploration of Tradition and Satire

the green man kingsley amis stands as a notable work in the oeuvre of Kingsley Amis, a prominent British novelist and literary critic renowned for his sharp wit and incisive commentary on post-war British society. Published in 1969, The Green Man occupies a unique place within Amis's body of work, blending elements of supernatural fiction with his characteristic satirical style. This novel not only reflects Amis's literary versatility but also serves as a critical lens on themes such as mortality, tradition, and the supernatural's intersection with everyday life.

## Contextualizing The Green Man within Kingsley Amis's Career

Kingsley Amis, often celebrated for his contributions to the "Angry Young Men" literary movement of the 1950s, is best known for novels like Lucky Jim and That Uncertain Feeling. However, The Green

Man marks a departure from his primarily realist and comedic narratives, delving into the realm of ghost stories and horror with a distinctly British sensibility. Written in the late 1960s, a period marked by cultural upheaval and a growing fascination with the paranormal, *The Green Man* reflects both a continuation of Amis's interest in the absurdities of human behavior and an experiment in genre blending.

The novel's setting—a rural English inn named *The Green Man*—evokes a deep-rooted English folklore tradition, where the figure of the Green Man symbolizes rebirth, nature, and pagan heritage. Amis's choice to locate his supernatural narrative in this context offers a rich tapestry for literary analysis, highlighting tensions between modernity and tradition.

## Thematic Exploration in *The Green Man*

At its core, *The Green Man* explores complex themes such as death, the supernatural, and human frailty, all conveyed through Amis's signature dry humor and satirical tone. The protagonist, Maurice Allington, is a middle-aged, somewhat dissolute man whose encounters with ghosts and other spectral phenomena force him to confront his own mortality and the consequences of his lifestyle.

One of the novel's significant thematic concerns is the juxtaposition of the rational and the irrational. Maurice, despite his skepticism and world-weariness, becomes ensnared in supernatural events that challenge his understanding of reality. This tension mirrors broader societal anxieties during the 1960s, when traditional belief systems were increasingly questioned amidst rapid social change.

Moreover, *The Green Man* deftly examines the idea of legacy and the impact of personal choices. Maurice's interactions with spirits—some benign, others malevolent—serve as metaphorical reckonings with past actions and moral accountability. The novel's nuanced portrayal of these encounters invites readers to consider the persistence of the past in shaping present identity.

## **Stylistic Features and Narrative Techniques**

Kingsley Amis's narrative style in *The Green Man* remains consistent with his reputation for incisive prose and clever dialogue. The novel's language is accessible yet layered, balancing the eerie atmosphere of a ghost story with moments of comedic relief. This blend ensures that the novel appeals not only to fans of supernatural fiction but also to readers who appreciate literary satire.

Amis employs a first-person narrative, allowing intimate access to Maurice's thoughts and emotions. This perspective adds psychological depth to the story, emphasizing the protagonist's internal struggles alongside external supernatural events. The use of unreliable narration, coupled with moments of ambiguity regarding the reality of the hauntings, enriches the novel's complexity and invites multiple interpretations.

## **Comparative Analysis: The Green Man and Other Amis Works**

While *The Green Man* stands apart in its supernatural focus, it shares thematic and stylistic continuities with Amis's broader catalog. For instance, the sardonic tone and critique of British middle-class life echo the sensibilities found in *Lucky Jim*. However, unlike *Lucky Jim*'s overt social satire, *The Green Man* introduces an element of existential dread, creating a more somber undercurrent beneath the humor.

Comparatively, *The Green Man* aligns with other mid-20th-century British ghost stories that explore psychological and moral dimensions, such as those by M.R. James or Robert Aickman. However, Amis's approach is distinct in its modern setting and incorporation of contemporary social commentary, positioning the novel as a bridge between traditional ghost tales and modern literary fiction.

# Reception and Legacy of The Green Man

Upon its release, *The Green Man* received mixed reviews, with some critics praising Amis's inventive fusion of genres, while others questioned the novel's departure from his usual style. Over time, however, the book has gained recognition for its unique contribution to British supernatural literature and its insightful meditation on human nature.

The novel's influence extends beyond literary circles; it was adapted into a television drama by the BBC in 1990, further cementing its place in British cultural memory. Additionally, *The Green Man* continues to be studied in academic settings for its thematic richness and genre hybridity.

## Strengths and Limitations of The Green Man

- **Strengths:** The novel's prose is sharp and engaging, with a compelling protagonist whose flawed humanity resonates with readers. Amis's skillful blending of humor and horror creates a distinct narrative voice uncommon in supernatural fiction.
- **Limitations:** Some readers may find the pacing uneven, as the novel shifts between introspective passages and suspenseful episodes. Additionally, those expecting a conventional ghost story might be unsettled by the novel's ambiguous supernatural elements and philosophical undertones.

## Conclusion: The Green Man's Place in Literary History

Kingsley Amis's *The Green Man* remains a fascinating exploration of the supernatural through the lens

of satirical realism. It captures the complexities of human existence against a backdrop of folklore and the uncanny, illustrating Amis's versatility as a writer willing to transcend genre boundaries. As contemporary readers revisit *The Green Man*, the novel endures as a thought-provoking work that challenges perceptions of life, death, and the mysteries that lie between.

## [The Green Man Kingsley Amis](#)

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**the green man kingsley amis: *The Green Man*** Kingsley Amis, 2013-05-07 The owner of a haunted country inn contends with death, fatherhood, romantic woes, and alcoholism in this humorous and "rattling good ghost story" from a Booker Prize-winning author (The New York Times) Maurice Allington has reached middle age and is haunted by death. As he says, "I honestly can't see why everybody who isn't a child, everybody who's theoretically old enough to have understood what death means, doesn't spend all his time thinking about it. It's a pretty arresting thought." He also happens to own and run a country inn that is haunted. *The Green Man* opens as Maurice's father drops dead (had he seen something in the room?) and continues as friends and family convene for the funeral. Maurice's problems are many and increasing: How to deal with his own declining health? How to reach out to a teenage daughter who watches TV all the time? How to get his best friend's wife in the sack? How to find another drink? (And another.) And then there is always death. *The Green Man* is a ghost story that hits a live nerve, a very black comedy with an uncannily happy ending: in other words, Kingsley Amis at his best.

**the green man kingsley amis: *The Red Thread: Twenty Years of NYRB Classics*** Edwin Frank, 2019-09-24 To celebrate the 20th anniversary of NYRB Classics, a handpicked anthology of selections from the series. In Greek mythology, Ariadne gave Theseus a ball of red thread to guide him through the labyrinth, and the Red Thread offers a path through and a way to explore the ins and outs and twists and turns of the celebrated NYRB Classics series, now twenty years old. The collection brings together twenty-five pieces drawn from the more than five hundred books that have come out as NYRB Classics over the last twenty years. Stories, essays, interviews, poems, along with chapters from novels and memoirs and other longer narratives have been selected by Edwin Frank, the series editor, to chart a distinctive, entertaining, and thought-provoking course across the expansive and varied terrain of the Classics series.

**the green man kingsley amis: *Notes on the Cinematograph*** Robert Bresson, 2016-11-15 The French film director Robert Bresson was one of the great artists of the twentieth century and among the most radical, original, and radiant stylists of any time. He worked with nonprofessional actors—models, as he called them—and deployed a starkly limited but hypnotic array of sounds and images to produce such classic works as *A Man Escaped*, *Pickpocket*, *Diary of a Country Priest*, and *Lancelot of the Lake*. From the beginning to the end of his career, Bresson dedicated himself to making movies in which nothing is superfluous and everything is always at stake. *Notes on the Cinematograph* distills the essence of Bresson's theory and practice as a filmmaker and artist. He discusses the fundamental differences between theater and film; parses the deep grammar of

silence, music, and noise; and affirms the mysterious power of the image to unlock the human soul. This book, indispensable for admirers of this great director and for students of the cinema, will also prove an inspiration, much like Rilke's *Letters to a Young Poet*, for anyone who responds to the claims of the imagination at its most searching and rigorous.

**the green man kingsley amis: *Iza's Ballad*** Magda Szabo, 2016-10-18 From the author of *The Door*, selected by The New York Times Book Review as one of the ten best books of 2015 An NYRB Classics Original Like Magda Szabó's internationally acclaimed novel *The Door*, *Iza's Ballad* is a striking story of the relationship between two women, in this case a mother and a daughter. Ettie, the mother, is old and from an older world than the rapidly modernizing Communist Hungary of the years after World War II. From a poor family and without formal education, Ettie has devoted her life to the cause of her husband, Vince, a courageous magistrate who had been blacklisted for political reasons before the war. Iza, their daughter, is as brave and conscientious as her father: Active in the resistance against the Nazis, she is now a doctor and a force for progress. Iza lives and works in Budapest, and when Vince dies, she is quick to bring Ettie to the city to make sure her mother is close and can be cared for. She means to do everything right, and Ettie is eager to do everything to the satisfaction of the daughter she is so proud of. But good intentions aside, mother and daughter come from two different worlds and have different ideas of what it means to lead a good life. Though they struggle to accommodate each other, increasingly they misunderstand and hurt each other, and the distance between them widens into an abyss. . . .

**the green man kingsley amis: *Young Once*** Patrick Modiano, 2016-03-08 An NYRB Classics Original Winner of the Nobel Prize in Literature *Young Once* is a crucial book in the career of Nobel laureate Patrick Modiano. It was his breakthrough novel, in which he stripped away the difficulties of his earlier work and found a clear, mysteriously moving voice for his haunting stories of love, nostalgia, and grief. It has also been called "the most gripping Modiano book of all" (*Der Spiegel*). Odile and Louis are leading a happy, bucolic life with their two children in the French countryside near the Swiss mountains. It is Odile's thirty-fifth birthday, and Louis's thirty-fifth birthday is a few weeks away. Then the story shifts back to their early years: Louis, just freed from his military service and at loose ends, is taken up by a shady character who brings him to Paris to do some work for a friend who manages a garage; Odile, an aspiring singer, is at the mercy of the kindness and unkindness of strangers. In a Paris that is steeped in crime and full of secrets, they find each other and struggle together to create what, looking back, will have been their youth.

**the green man kingsley amis: *Slow Days, Fast Company*** Eve Babitz, 2016-08-30 No one burned hotter than Eve Babitz. Possessing skin that radiated "its own kind of moral laws," spectacular teeth, and a figure that was the stuff of legend, she seduced seemingly everyone who was anyone in Los Angeles for a long stretch of the 1960s and '70s. One man proved elusive, however, and so Babitz did what she did best, she wrote him a book. *Slow Days, Fast Company* is a full-fledged and full-bodied evocation of a bygone Southern California that far exceeds its mash-note premise. In ten sun-baked, Santa Ana wind-swept sketches, Babitz re-creates a Los Angeles of movie stars distraught over their success, socialites on three-day drug binges holed up in the Chateau Marmont, soap-opera actors worried that tomorrow's script will kill them off, Italian femmes fatales even more fatal than Babitz. And she even leaves LA now and then, spending an afternoon at the house of flawless Orange County suburbanites, a day among the grape pickers of the Central Valley, a weekend in Palm Springs where her dreams of romance fizzle and her only solace is Virginia Woolf. In the end it doesn't matter if Babitz ever gets the guy—she seduces us.

**the green man kingsley amis: *The Invisibility Cloak*** Ge Fei, 2016-10-11 A lightly surreal story of misfortune, menace, and high-end stereo equipment in the cutthroat, capitalistic world of modern China. An NYRB Classics Original The hero of *The Invisibility Cloak* lives in contemporary Beijing—where everyone is doing their best to hustle up the ladder of success while shouldering an ever-growing burden of consumer goods—and he's a loser. Well into his forties, he's divorced (and still doting on his ex), childless, and living with his sister (her husband wants him out) in an apartment at the edge of town with a crack in the wall the wind from the north blows through while

he gets by, just, by making customized old-fashioned amplifiers for the occasional rich audio-obsessive. He has contempt for his clients and contempt for himself. The only things he really likes are Beethoven and vintage speakers. Then an old friend tips him off about a special job—a little risky but just don't ask too many questions—and can it really be that this hopeless loser wins? This provocative and seriously funny exercise in the social fantastic by the brilliantly original Ge Fei, one of China's finest living writers, is among the most original works of fiction to come out of China in recent years. It is sure to appeal to readers of Haruki Murakami and other fabulists of contemporary irreality.

**the green man kingsley amis: English Renaissance Poetry** John Williams, 2016-02-23 AN ANTHOLOGY FROM THE AUTHOR OF *STONER* Poetry in English as we know it was largely invented in England between the early 1500s and 1630, and yet for many years the poetry of the era was considered little more than a run-up to Shakespeare. The twentieth century brought a reevaluation, and the English Renaissance has since come to be recognized as the period of extraordinary poetic experimentation that it was. Never since have the possibilities of poetic form and, especially, poetic voice—from the sublime to the scandalous and slangy—been so various and inviting. This is poetry that speaks directly across the centuries to the renaissance of poetic exploration in our own time. John Williams's celebrated anthology includes not only some of the most famous poems by some of the most famous poets of the English language (Sir Thomas Wyatt, John Donne, and of course Shakespeare) but also—and this is what makes Williams's book such a rare and rich resource—the strikingly original work of little-known masters like George Gascoigne and Fulke Greville.

**the green man kingsley amis: The Return of Munchausen** Sigizmund Krzhizhanovsky, 2016-12-13 Baron Munchausen's hold on the European imagination dates back to the late eighteenth century when he first pulled himself (and his horse) out of a swamp by his own upturned pigtail. Inspired by the extravagant yarns of a straight-faced former cavalry officer, Hieronymus von Münchhausen, the best-selling legend quickly eclipsed the real-life baron who helped the Russians fight the Turks. Galloping across continents and centuries, the mythical Munchausen's Travels went through hundreds of editions of increasing length and luxuriance. Sigizmund Krzhizhanovsky, the Russian modernist master of the unsettling and the uncanny, also took certain liberties with the mythical baron. In this phantasmagoric roman à clef set in 1920s Berlin, London, and Moscow, Munchausen dauntlessly upholds his old motto "Truth in lies," while remaining a fierce champion of his own imagination. At the same time, the two-hundred-year-old baron and self-taught philosopher has agreed to return to Russia, Lenin's Russia, undercover. This reluctant secret agent has come out of retirement to engage with the real world.

**the green man kingsley amis: The Prank** Anton Chekhov, 2015-07-28 Twelve early comedic short stories by the Russian master of the form. An NYRB Classics Original The Prank is Chekhov's own selection of the best of his early work, the first book he put together and the first book he hoped to publish. Assembled in 1882, with illustrations by Nikolay Chekhov, the book was then presented to the censor for approval—which was denied. Now, more than a hundred and thirty years later, The Prank appears here for the first time in any language. At the start of his twenties, when he was still in medical school, Anton Chekhov was also busily setting himself up as a prolific and popular writer. Appearing in a wide range of periodicals, his shrewd, stinging, funny stories and sketches turned a mocking eye on the mating rituals and money-grubbing habits of the middle classes, the pretensions of aspiring artists and writers, bureaucratic corruption, drunken clowning, provincial ignorance, petty cruelty—on Russian life, in short. Chekhov was already developing his distinctive ear for spoken language, its opacities and evasions, the clichés we shelter behind and the clichés that betray us. The lively stories in The Prank feature both the themes and the characteristic tone that make Chekhov among the most influential and beloved of modern writers.

**the green man kingsley amis: Hill** Jean Giono, 2016-04-05 An NYRB Classics Original Deep in Provence, a century ago, four stone houses perch on a hillside. Wildness presses in from all sides. Beyond a patchwork of fields, a mass of green threatens to overwhelm the village. The animal

world—a miming cat, a malevolent boar—displays a mind of its own. The four houses have a dozen residents—and then there is Gagou, a mute drifter. Janet, the eldest of the men, is bedridden; he feels snakes writhing in his fingers and speaks in tongues. Even so, all is well until the village fountain suddenly stops running. From this point on, humans and the natural world are locked in a life-and-death struggle. All the elements—fire, water, earth, and air—come into play. From an early age, Jean Giono roamed the hills of his native Provence. He absorbed oral traditions and, at the same time, devoured the Greek and Roman classics. Hill, his first novel and the first winner of the Prix Brentano, comes fully back to life in Paul Eprile's poetic translation.

**the green man kingsley amis: Really the Blues** Mezz Mezzrow, Bernard Wolfe, 2016-02-23 Hailed as an "American counter-culture classic," this "funny" and candid musical memoir offers a delicious glimpse into the 1930s jazz scene (The Wall Street Journal) Mezz Mezzrow was a boy from Chicago who learned to play the sax in reform school and pursued a life in music and a life of crime. He moved from Chicago to New Orleans to New York, working in brothels and bars, bootlegging, dealing drugs, getting hooked, doing time, producing records, and playing with the greats, among them Louis Armstrong, Bix Beiderbecke, and Fats Waller. Really the Blues—the jive-talking memoir that Mezzrow wrote at the insistence of, and with the help of, the novelist Bernard Wolfe—is the story of an unusual and unusually American life, and a portrait of a man who moved freely across racial boundaries when few could or did, "the odyssey of an individualist . . . the saga of a guy who wanted to make friends in a jungle where everyone was too busy making money."

**the green man kingsley amis: Akenfield** Ronald Blythe, 2015-09-22 Woven from the words of the inhabitants of a small Suffolk village in the 1960s, Akenfield is a masterpiece of twentieth-century English literature, a scrupulously observed and deeply affecting portrait of a place and people and a now vanished way of life. Ronald Blythe's wonderful book raises enduring questions about the relations between memory and modernity, nature and human nature, silence and speech.

**the green man kingsley amis: Bright Magic** Alfred Döblin, 2016-10-25 Alfred Döblin's many imposing novels, above all Berlin Alexanderplatz, have established him as one of the titans of modern German literature. This collection of his stories —astonishingly, the first ever to appear in English—shows him to have been a master of short fiction too. Bright Magic includes all of Döblin's first book, The Murder of a Buttercup, a work of savage brilliance and a landmark of literary expressionism, as well as two longer stories composed in the 1940s, when he lived in exile in Southern California. The early collection is full of mind-bending and sexually charged narratives, from the dizzying descent into madness that has made the title story one of the most anthologized of German stories to "She Who Helped," where mortality roams the streets of nineteenth-century Manhattan with a white borzoi and a quiet smile, and "The Ballerina and the Body," which describes a terrible duel to the death. Of the two later stories, "Materialism, A Fable," in which news of humanity's soulless doctrines reaches the animals, elements, and the molecules themselves, is especially delightful.

**the green man kingsley amis: The Unpossessed** Tess Slesinger, 2002-08-31 Tess Slesinger's 1934 novel, The Unpossessed details the ins and outs and ups and downs of left-wing New York intellectual life and features a cast of litterateurs, layabouts, lotharios, academic activists, and fur-clad patrons of protest and the arts. This cutting comedy about hard times, bad jobs, lousy marriages, little magazines, high principles, and the morning after bears comparison with the best work of Dawn Powell and Mary McCarthy.

**the green man kingsley amis: The Continuous Katherine Mortenhoe** D. G. Compton, 2016-07-05 Katherine Mortenhoe lives in a near future very similar to the present day. Only in her time, dying from anything but old age is unheard of; death has been cured. So when Katherine is diagnosed with a terminal brain disease brought on by an inability to process an ever increasing volume of sensory input, she immediately becomes a celebrity to the "pain-starved public." But Katherine rejects her tragic role: She will not agree to be the star of a Human Destiny TV show, her last days will not be documented or broadcast. What she doesn't realize is that from the moment of

diagnosis she's been watched, not only by television producers but by a new kind of program host, a man with a camera behind his unsleeping eyes. Like Margaret Atwood's *MaddAddam* trilogy, Kazuo Ishiguro's *Never Let Me Go*, and the television series *Black Mirror*, *The Continuous Katherine Mortenhoe* is a thrilling psychological drama that is as wise about human nature as it is about the nature of technology.

**the green man kingsley amis: In the Café of Lost Youth** Patrick Modiano, 2016-03-08 NYRB Classics Original Winner of the Nobel Prize in Literature *In the Café of Lost Youth* is vintage Patrick Modiano, an absorbing evocation of a particular Paris of the 1950s, shadowy and shady, a secret world of writers, criminals, drinkers, and drifters. The novel, inspired in part by the circle (depicted in the photographs of Ed van der Elsken) of the notorious and charismatic Guy Debord, centers on the enigmatic, waiflike figure of Louki, who catches everyone's attention even as she eludes possession or comprehension. Through the eyes of four very different narrators, including Louki herself, we contemplate her character and her fate, while Modiano explores the themes of identity, memory, time, and forgetting that are at the heart of his spellbinding and deeply moving art.

**the green man kingsley amis: The Glory of the Empire** Jean D'Ormesson, 2016-05-03 The *Glory of the Empire* is the rich and absorbing history of an extraordinary empire, at one point a rival to Rome. Rulers such as Basil the Great of Onessa, who founded the Empire but whose treacherous ways made him a byword for infamy, and the romantic Alexis the bastard, who dallied in the fleshpots of Egypt, studied Taoism and Buddhism, returned to save the Empire from civil war, and then retired "to learn to die," come alive in *The Glory of the Empire*, along with generals, politicians, prophets, scoundrels, and others. Jean d'Ormesson also goes into the daily life of the Empire, its popular customs, and its contribution to the arts and the sciences, which, as he demonstrates, exercised an influence on the world as a whole, from the East to the West, and whose repercussions are still felt today. But it is all fiction, a thought experiment worthy of Jorge Luis Borges, and in the end *The Glory of the Empire* emerges as a great shimmering mirage, filling us with wonder even as it makes us wonder at the fugitive nature of power and the meaning of history itself.

**the green man kingsley amis: Houses** Borislav Pekic, 2016-04-05 Building can be seen as a master metaphor for modernity, which some great irresistible force, be it Fascism or Communism or capitalism, is always busy rebuilding, and *Houses* is a book about a man, Arsénie Negovan, who has devoted his life and his dreams to building. Bon vivant, Francophile, visionary, Negovan spent the first half of his life building houses he loved and even named—Juliana, Christina, Agatha—while making his hometown of Belgrade into a modern city to be proud of. The second half of his life, after World War II and the Nazi occupation, he has spent in one of those houses, looked after by his wife and a nurse, in hiding. *Houses* is set on the final day of his life, when Negovan at last ventures forth to see the world as it is. Negovan is one of the great characters in modern fiction, a man of substance and a deluded fantasist, a beguiling visionary and a monster of selfishness, a charmer no matter what. And perhaps he is right to fear that home is only an illusion in our world, or that only in illusion is there home.

**the green man kingsley amis: Anti-Education** Friedrich Nietzsche, 2015-12-15 AN NYRB Classics Original In 1869, at the age of twenty-four, the precociously brilliant Friedrich Nietzsche was appointed to a professorship of classical philology at the University of Basel. He seemed marked for a successful and conventional academic career. Then the philosophy of Schopenhauer and the music of Wagner transformed his ambitions. The genius of such thinkers and makers—the kind of genius that had emerged in ancient Greece—this alone was the touchstone for true understanding. But how was education to serve genius, especially in a modern society marked more and more by an unholy alliance between academic specialization, mass-market journalism, and the militarized state? Something more than sturdy scholarship was called for. A new way of teaching and questioning, a new philosophy . . . What that new way might be was the question Nietzsche broached in five vivid, popular public lectures in Basel in 1872. *Anti-Education* presents a provocative and timely reckoning with what remains one of the central challenges of the modern world.

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