

Beautiful Redemption Fiction Fantasm

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To Do Something Beautiful Rohini 1995

Paradise Lost John Milton 1841

Technology as Symptom and Dream Robert Romanyshyn 2003-09-02 The development of linear perspective in the 15th century represented a radical transformation in the European's sense of the world, the body and the self. Robert Romanyshyn's latest book examines the claim that the development of linear perspective vision was and is indispensable to the emergence of our technological world. It does so by telling the story of how an artistic technique has become a cultural habit of mind.

Understanding Music Roger Scruton 2016-02-25 With *Understanding Music and The Aesthetics of Music* (1997) Roger Scruton set a new standard of rigour and seriousness in the philosophy of music. This collection of wide-ranging essays covers all aspects of the theory and practice of music, showing the significance of music as an expression of the moral life. The book is split into two parts, the first is devoted to the aesthetics and theory of music and the second consists of critical studies of individual composers, thinkers and works including essays on Mozart, Wagner, Beethoven's Ninth, Janáček & Schoenberg, Szymanowski and Adorno. *Understanding Music* will appeal to specialists in philosophy and musicology and also to music lovers who wish to find deeper meaning in this mysterious art. The Bloomsbury Revelations editions includes a new preface from author.

Beautiful Oblivion Jamie McGuire 2014-07-01 A once-popular young man helping to support his family after a tragic accident falls irrevocably in love with a fiercely independent and driven college student who wants to avoid romantic entanglements. By the best-selling author of *Beautiful Disaster*. Original.

Compulsive Beauty Hal Foster 1995 Surrealism has long been seen as its founder, André Breton, wanted it to be seen: as a movement of love and liberation. In

Compulsive Beauty, Foster reads surrealism from its other, darker side: as an art given over to the uncanny, to the compulsion to repeat and the drive toward death. To this end Foster first restages the difficult encounter of surrealism with Freudian psychoanalysis, then redefines the crucial categories of surrealism - the marvelous, convulsive beauty, objective chance - in terms of the Freudian uncanny, or the return of familiar things made strange by repression. Next, with the art of Giorgio de Chirico, Max Ernst, and Alberto Giacometti in mind, Foster develops a theory of the surrealist image as a working over of a primal fantasy. This leads him finally to propose as a summa of surrealism a body of work often shunted to its margins: the dolls of Hans Bellmer, so many traumatic tableaux that point to difficult connections not only between sadism and masochism but also between surrealism and fascism. At this point Compulsive Beauty turns to the social dimension of the surrealist uncanny. First Foster reads the surrealist repertoire of automatons and mannequins as a reflection on the uncanny processes of mechanization and commodification. Then he considers the surrealist use of outmoded images as an attempt to work through the historical repression effected by these same processes. In a brief conclusion he discusses the fate of surrealism today in a world become surrealistic. Compulsive Beauty not only offers a deconstructive reading of surrealism, long neglected by Anglo-American art history, it also participates in a postmodern reconsideration of modernism, the dominant accounts of which have obscured its involvements in desire and trauma, capitalist shock and technological development. Hal Foster is Associate Professor of Art History and Comparative Literature at Cornell University. He is an editor of the journal OCTOBER.

The Edge of Us Jamie McGuire 2020-03-31 From the #1 New York Times bestselling author of Beautiful Disaster comes a story of a fiercely independent widow who falls for a sexy firefighter in this gripping contemporary romance.

Posthuman Gothic Anya Heise-von der Lippe 2017-11-01 *Posthuman Gothic* is an edited collection of thirteen chapters, and offers a structured, dialogical contribution to the discussion of the posthuman Gothic. Contributors explore the various ways in which posthuman thought intersects with Gothic textuality and mediality. The texts and media under discussion – from *I am Legend* to *In the Flesh*, and from *Star Trek* to *The Truman Show*, transgress the boundaries of genre, moving beyond the traditional scope of the Gothic. These texts, the contributors argue, destabilise ideas of the human in a number of ways. By confronting humanity and its Others, they introduce new perspectives on what we traditionally perceive as human. Drawing on key texts of both Gothic and posthumanist theory, the contributors explore such varied themes as posthuman vampire and zombie narratives, genetically modified posthumans, the posthuman in video games, film and TV, the posthuman as a return to nature, the posthuman's relation to classic monster narratives, and posthuman biohorror and theories of prometheanism and accelerationism. In its entirety, the volume offers a first attempt at addressing the various intersections of the posthuman and the Gothic in contemporary literature and media.

Happenstance: A Novella Series (Part Three) Jamie McGuire 2015 Be careful what

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you wish for. You just might get it all. Now that Erin has learned the truth about the girls who tortured her, and about the boy she loves, she finds her time before graduation dwindling at an alarming and exciting pace. What used to be summer break was now a countdown to her final days in Blackwell. Her parents, Sam and Julianne struggle with the fear that just when they've found Erin, they must let her go, and the tension is higher than it's been since Erin discovered who she really was. Finally with the girl he's loved since childhood, Weston grows more desperate as the summer days pass. He and Erin will go to separate colleges. His biggest fear is that this means they'll go their separate ways. Plagued with making the best of the time he has left with Erin, and finding a way to make it last, Weston finds himself in a different state of mind hourly. He is just beginning to realize that hope is like quicksand. The harder Weston struggles, the faster Erin sinks.

From Puritanism to Postmodernism Richard Ruland 2016-04-14 Widely acknowledged as a contemporary classic that has introduced thousands of readers to American literature, *From Puritanism to Postmodernism: A History of American Literature* brilliantly charts the fascinating story of American literature from the Puritan legacy to the advent of postmodernism. From realism and romanticism to modernism and postmodernism it examines and reflects on the work of a rich panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. Characterised throughout by a vibrant and engaging style it is a superb introduction to American literature, placing it thoughtfully in its rich social, ideological and historical context. A tour de force of both literary and historical writing, this Routledge Classics edition includes a new preface by co-author Richard Ruland, a new foreword by Linda Wagner-Martin and a fascinating interview with Richard Ruland, in which he reflects on the nature of American fiction and his collaboration with Malcolm Bradbury. It is published here for the first time.

Lacanian Theory of Discourse Mark Bracher 1997-03 This collection introduces and develops Lacanian thought concerning the relations among language, subjectivity, and society. *Lacanian Theory of Discourse* provides an account of how language both interacts with and constitutes structures of subjectivity, producing specific attitudes and behaviors as well as significant social effects.

The Vestal and the Fasces Jeanne Lorraine Schroeder 1998-01-01 Aan de hand van Hegel's omschrijving van bezit en Lacan's gedachten over de phallus onderzoekt de auteur de oorzaken van het juridisch ondergeschikt zijn van vrouwen aan mannen. Zij gebruikt de metafoor van de Vestaalse maagd en de fasces uit het Romeinse Recht.

The Dutch Shoe Mystery Ellery Queen 2013-02-05 Queen visits an operating theater to witness a surgery, but finds a murder instead The son of a police detective, Ellery Queen grew up in a bloody atmosphere. Since he started lending his deductive powers to the New York City homicide squad, he has seen more than his fair share of mangled corpses. Though he is accustomed to gore,

the thought of seeing a living person sliced open makes him ill. So when a doctor invites him to sit in on an operation, Queen braces his stomach. As it happens, his stomach is spared, but his brain must go to work. The patient is Abigail Doorn, a millionairess in a diabetic coma. To prepare her for surgery, the hospital staff has stabilized her blood sugar level and wheeled her to the operating theater—but just before the first incision, the doctors realize she is dead, strangled while lying unconscious on her gurney. Queen came to the hospital to watch surgeons work, but now it's his time to operate.

The Crying of Lot 49 Thomas Pynchon 2012-06-13 The highly original satire about Oedipa Maas, a woman who finds herself enmeshed in a worldwide conspiracy, meets some extremely interesting characters and attains a not inconsiderable amount of self-knowledge.

Phantastes George MacDonald 1874

Walking Disaster Jamie McGuire 2013-04-02 How much is too much to love? Travis Maddox learned two things from his mother before she died: Love hard. Fight harder. Finally, the highly anticipated follow-up to the New York Times bestseller Beautiful Disaster. Can you love someone too much? Travis Maddox learned two things from his mother before she died: Love hard. Fight harder. In Walking Disaster, the life of Travis is full of fast women, underground gambling, and violence. But just when he thinks he is invincible, Abby Abernathy brings him to his knees. Every story has two sides. In Beautiful Disaster, Abby had her say. Now it's time to see the story through Travis's eyes.

Philosophers and Thespians Freddie Rokem 2010-01 This book investigates the discursive practices of philosophy and theater/performance on the basis of actual encounters between representatives of these two fields.

In The Break Fred Moten 2003-04-09 Investigates the connections between jazz, sexual identity, and radical black politics In his controversial essay on white jazz musician Burton Greene, Amiri Baraka asserted that jazz was exclusively an African American art form and explicitly fused the idea of a black aesthetic with radical political traditions of the African diaspora. In the Break is an extended riff on "The Burton Greene Affair," exploring the tangled relationship between black avant-garde in music and literature in the 1950s and 1960s, the emergence of a distinct form of black cultural nationalism, and the complex engagement with and disavowal of homoeroticism that bridges the two. Fred Moten focuses in particular on the brilliant improvisatory jazz of John Coltrane, Ornette Coleman, Albert Ayler, Eric Dolphy, Charles Mingus, and others, arguing that all black performance—culture, politics, sexuality, identity, and blackness itself—is improvisation. For Moten, improvisation provides a unique epistemological standpoint from which to investigate the provocative connections between black aesthetics and Western philosophy. He engages in a strenuous critical analysis of Western philosophy (Heidegger, Kant, Husserl, Wittgenstein, and Derrida) through the prism of radical black thought and

culture. As the critical, lyrical, and disruptive performance of the human, Moten's concept of blackness also brings such figures as Frederick Douglass and Karl Marx, Cecil Taylor and Samuel R. Delany, Billie Holiday and William Shakespeare into conversation with each other. Stylistically brilliant and challenging, much like the music he writes about, Moten's wide-ranging discussion embraces a variety of disciplines—semiotics, deconstruction, genre theory, social history, and psychoanalysis—to understand the politicized sexuality, particularly homoeroticism, underpinning black radicalism. In *The Break* is the inaugural volume in Moten's ambitious intellectual project—to establish an aesthetic genealogy of the black radical tradition

The Imperative to Write Jeff Fort 2014-03-03 Is writing haunted by a categorical imperative? Does the Kantian sublime continue to shape the writer's vocation, even for twentieth-century authors? What precise shape, form, or figure does this residue of sublimity take in the fictions that follow from it—and that leave it in ruins? This book explores these questions through readings of three authors who bear witness to an ambiguous exigency: writing as a demanding and exclusive task, at odds with life, but also a mere compulsion, a drive without end or reason, even a kind of torture. If Kafka, Blanchot, and Beckett mimic a sublime vocation in their extreme devotion to writing, they do so in full awareness that the trajectory it dictates leads not to metaphysical redemption but rather downward, into the uncanny element of fiction. As this book argues, the sublime has always been a deeply melancholy affair, even in its classical Kantian form, but it is in the attenuated speech of narrative voices progressively stripped of their resources and rewards that the true nature of this melancholy is revealed.

Empirical Wonder Riccardo Capoferro 2010 "Empirical Wonder" focuses on the emergence of the fantastic in seventeenth- and eighteenth-century British culture. To do so, it preliminarily formulates an inclusive theory of the fantastic centering on nineteenth- and twentieth-century genres. The origins of such genres, this study argues, reside in the epistemological shift that attended the rise of empiricism, and their formal and historical identity becomes fully visible against the backdrop of pre-modern culture. While in pre-modern world-views no clear-cut distinction between the natural and the super- or the non-natural existed, the new epistemology entailed the emergence of boundaries between the empirical and the non-empirical, which determined, on the level of literary production, the opposition between the realistic and the non-realistic. Along with these boundaries, however, emerged the need to overcome them. In the seventeenth century, the religious supernatural and the existence of monsters were increasingly being questioned by modern science, and a variety of attempts were made to enact a mediation between what was perceived as unmistakably real and the problematic phenomena that were threatened by the empirical outlook: apparition narratives were used, for instance, to persuade skeptics of the presence of otherworldly beings, and travelogues often presented monsters as if they were empirical entities. Most of these attempts became soon incompatible with scientific culture, more and more normative, so the task of mediation was assumed by literature. Apparition narratives,

originally conceived as factual texts, were progressively aestheticized; analogously, imaginary voyages grew different from fictionalized travelogues -- the success of Gulliver's Travels resetting the genre's main conventions and establishing a distinctly fictional model. Both apparition narratives and imaginary voyages emerged as self-consciously literary, that is, aesthetic, genres, bridging the gap between the empirical and the non-empirical. The origins of the fantastic ended when its mediatory task gave way to other concerns. Although on a residual level the mediation between the empirical and the non-empirical persisted, the fantastic's main preoccupations changed: in imaginary voyages its distinctive devices were used to dramatize or validate colonial practices, and Gothic fiction disconnected itself from the moral framework typical of apparition narratives.

Black on Both Sides C. Riley Snorton 2017-12-05 The story of Christine Jorgensen, America's first prominent transsexual, famously narrated trans embodiment in the postwar era. Her celebrity, however, has obscured other mid-century trans narratives--ones lived by African Americans such as Lucy Hicks Anderson and James McHarris. Their erasure from trans history masks the profound ways race has figured prominently in the construction and representation of transgender subjects. In *Black on Both Sides*, C. Riley Snorton identifies multiple intersections between blackness and transness from the mid-nineteenth century to present-day anti-black and anti-trans legislation and violence. Drawing on a deep and varied archive of materials--early sexological texts, fugitive slave narratives, Afro-modernist literature, sensationalist journalism, Hollywood films--Snorton attends to how slavery and the production of racialized gender provided the foundations for an understanding of gender as mutable. In tracing the twinned genealogies of blackness and transness, Snorton follows multiple trajectories, from the medical experiments conducted on enslaved black women by J. Marion Sims, the "father of American gynecology," to the negation of blackness that makes transnormativity possible. Revealing instances of personal sovereignty among blacks living in the antebellum North that were mapped in terms of "cross dressing" and canonical black literary works that express black men's access to the "female within," *Black on Both Sides* concludes with a reading of the fate of Phillip DeVine, who was murdered alongside Brandon Teena in 1993, a fact omitted from the film *Boys Don't Cry* out of narrative convenience. Reconstructing these theoretical and historical trajectories furthers our imaginative capacities to conceive more livable black and trans worlds.

Practicing Memory in Central American Literature N. Caso 2010-03-29 Through penetrating analysis of twentieth-century historical fiction from Central America this book asks: why do so many literary texts in the region address historical issues? What kinds of stories are told about the past when authors choose the fictional realm to represent history? Why access memory through fiction and poetry? Nicole Caso traces the active interplay between language, space, and memory in the continuous process of defining local identities through literature. Ultimately, this book looks to the dynamic between form and content to identify potential maps that are suggested in each of these texts in

order to imagine possibilities of action in the future.

To Reign in Hell Steven Brust 2007-04-01 The time is the Beginning. The place is Heaven. The story is the Revolt of the Angels—a war of magic, corruption and intrigue that could destroy the universe. *To Reign in Hell* was Stephen Brust's second novel, and it's a thrilling retelling of the revolt of the angels, through the lens of epic fantasy. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Feminizing the Fetish Emily Apter 2018-03-15 Shoes, gloves, umbrellas, cigars that are not just objects—the topic of fetishism seems both bizarre and inevitable. In this venturesome and provocative book, Emily Apter offers a fresh account of the complex relationship between representation and sexual obsession in turn-of-the-century French culture. Analyzing works by authors in the naturalist and realist traditions as well as making use of documents from a contemporary medical archive, she considers fetishism as a cultural artifact and as a subgenre of realist fiction. Apter traces the web of connections among fin-de-siècle representations of perversion, the fiction of pathology, and the literary case history. She explores in particular the theme of "female fetishism" in the context of the feminine culture of mourning, collecting, and dressing.

Male Fantasies Klaus Theweleit 1987

Beautiful Redemption: A Novel Jamie McGuire 2015 "The Maddox Brothers Series is sexy, addictive, and full of surprises -- just like the Maddox boys." -- Kami Garcia, #1 New York Times, USA Today, and international bestselling coauthor of the *Beautiful Creatures* novels & author of *The Lovely Reckless* The second of four novels chronicling the exciting, romantic, and sometimes volatile road to love for the Maddox brothers. The loves and loss of Thomas Maddox, the eldest Maddox brother, is told from the point-of-view of Liis Lindy, a no-nonsense agent of the FBI.

Lacan Noir David S Marriott 2021-07-02 This book explores how Jacques Lacan has influenced Black Studies from the 1950s to the present day, and in turn how a Black Studies framework challenges the topographies of Lacanianism in its understanding of race. David Marriott examines how a contemporary Black Studies perspective might respond to the psychoanalysis of race by taking advantage of the recent revitalization of Lacanianism in its speculative, metaphysical form. While the philosophical side of the debate makes a plea for a new universalism, this book proposes a Lacanian reassessment of the notion of race, a notion distinct from culture, language, religion, and identity. It argues that it is possible to re-establish the theoretical relation between capitalism, anti-blackness, and colonialism, by reassessing the links between Lacanian psychoanalysis and three main domains of black inquiry: mastery, knowledge, and embodiment. The book offers a strikingly original rereading of the place of Lacan in both Fanon Studies and Afro-pessimism. It will appeal to students and scholars of Black Studies, Cultural Studies, Critical Theory and Philosophy.

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Caressed by Ice Nalini Singh 2007 Judd Lauren, a deadly assassin forced to do terrible things in the name of his people, must help Brenna Shane Kincaid, whose mind was violated by a serial killer, discover the truth about a recent murder, which plunges them both into the very heart of danger and passion. Original.

The Inhuman Jean-François Lyotard 1991 Om postmodernismen og en videreudvikling af forfatterens teorier med eksempler fra filosofi og malerkunst

Pig Design Patterns Pradeep Pasupuleti 2014-04-17 A comprehensive practical guide that walks you through the multiple stages of data management in enterprise and gives you numerous design patterns with appropriate code examples to solve frequent problems in each of these stages. The chapters are organized to mimic the sequential data flow evidenced in Analytics platforms, but they can also be read independently to solve a particular group of problems in the Big Data life cycle. If you are an experienced developer who is already familiar with Pig and is looking for a use case standpoint where they can relate to the problems of data ingestion, profiling, cleansing, transforming, and egressing data encountered in the enterprises. Knowledge of Hadoop and Pig is necessary for readers to grasp the intricacies of Pig design patterns better.

Chaosmosis Félix Guattari 1995 Guattari's final book is a succinct summary of his socio-philosophical outlook. It includes critical reflections on Lacanian psychoanalysis, structuralism, information theory, postmodernism, and the thought of Heidegger, Bakhtin, Barthes, and others.

The History of the Devil and the Idea of Evil Paul Carus 1899

The Return of the Real Hal Foster 1996-09-25 In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If *The Return of the Real* begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

The Old Story, with a Difference Julian Wolfreys 2006 *The Old Story, with a Difference: Pickwick's Vision* explores in radically different ways from most approaches to nineteenth-century studies the tropes and metaphors of vision in Dickens' first novel, *The Pickwick Papers*. The author provides a close reading of Dickens' *Pickwick Papers* and argues that this novel is an exemplary text for

the re-consideration of concepts such as literature, history, the novel, and the whole notion of Victorian studies. True to the purpose of the Victorian Critical Interventions Series, Wolfreys challenges scholars to rethink the use of a canonical text in Victorian literature. --Back cover.

The Political Unconscious Fredric Jameson 2015-03-03 Fredric Jameson, in *The Political Unconscious*, opposes the view that literary creation can take place in isolation from its political context. He asserts the priority of the political interpretation of literary texts, claiming it to be at the center of all reading and understanding, not just a supplement or auxiliary to other methods current today. Jameson supports his thesis by looking closely at the nature of interpretation. Our understanding, he says, is colored by the concepts and categories that we inherit from our culture's interpretive tradition and that we use to comprehend what we read. How then can the literature of other ages be understood by readers from a present that is culturally so different from the past? Marxism lies at the foundation of Jameson's answer, because it conceives of history as a single collective narrative that links past and present; Marxist literary criticism reveals the unity of that uninterrupted narrative. Jameson applies his interpretive theory to nineteenth- and twentieth-century texts, including the works of Balzac, Gissing, and Conrad. Throughout, he considers other interpretive approaches to the works he discusses, assessing the importance and limitations of methods as different as Lacanian psychoanalysis, semiotics, dialectical analysis, and allegorical readings. The book as a whole raises directly issues that have been only implicit in Jameson's earlier work, namely the relationship between dialectics and structuralism, and the tension between the German and the French aesthetic traditions.

Sufism in the Contemporary Arabic Novel Ziad Elmarsafy 2014-08-20 This book will present close readings of three contemporary Arabic novelists - an Egyptian (Gamal Al-Ghitany), an Algerian (Taher Ouettar) and a Touareg Libyan (Ibrahim Al-Koni) - who have all turned to Sufism as a literary strategy aimed at negotiating i

The Enchiridion on Faith, Hope and Love Saint Augustine (of Hippo) 1961

Romantic Narrative Tilottama Rajan 2010-12-15 Effective, articulate, and readable, *Romantic Narrative* will appeal to scholars in both nineteenth-century studies and narrative theory.

The Matrix of Visual Culture Patricia Pisters 2003 This book explores Gilles Deleuze's contribution to film theory. According to Deleuze, we have come to live in a universe that could be described as metacinematic. His conception of images implies a new kind of camera consciousness, one that determines our perceptions and sense of selves: aspects of our subjectivities are formed in, for instance, action-images, affection-images and time-images. We live in a matrix of visual culture that is always moving and changing. Each image is always connected to an assemblage of affects and forces. This book presents a

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model, as well as many concrete examples, of how to work with Deleuze in film theory. It asks questions about the universe as metacinema, subjectivity, violence, feminism, monstrosity, and music. Among the contemporary films it discusses within a Deleuzian framework are *Strange Days*, *Fight Club*, and *Dancer in the Dark*.

The Shortest Shadow Alenka Zupancic 2003-09-26 Restoring Nietzsche to a Nietzschean context—examining the definitive element that animates his work. What is it that makes Nietzsche Nietzsche? In *The Shortest Shadow*, Alenka Zupančič counters the currently fashionable appropriation of Nietzsche as a philosopher who was "ahead of his time" but whose time has finally come—the rather patronizing reduction of his often extraordinary statements to mere opinions that we can "share." Zupančič argues that the definitive Nietzschean quality is his very unfashionableness, his being out of the mainstream of his or any time. To restore Nietzsche to a context in which the thought "lives on its own credit," Zupančič examines two aspects of his philosophy. First, in "Nietzsche as Metapsychologist," she revisits the principal Nietzschean themes—his declaration of the death of God (which had a twofold meaning, "God is dead" and "Christianity survived the death of God"), the ascetic ideal, and nihilism—as ideas that are very much present in our hedonist postmodern condition. Then, in the second part of the book, she considers Nietzsche's figure of the Noon and its consequences for his notion of the truth. Nietzsche describes the Noon not as the moment when all shadows disappear but as the moment of "the shortest shadow"—not the unity of all things embraced by the sun, but the moment of splitting, when "one turns into two." Zupančič argues that this notion of the Two as the minimal and irreducible difference within the same animates all of Nietzsche's work, generating its permanent and inherent tension.