THE END OF THE WORLD
WHAT IS THE END?
“Even the appalling fact that some 100,000 Japanese had died seemed incidental...”
“...the achievement of scientific brains...”

Harry Truman
“Good will prevail...the four freedoms will triumph over the Four Horsemen of the Apocalypse”

William L. Laurence
EVIL
WAR
NO WORLD
BARBARISM
EVIL GOOD
WAR PEACE
NO WORLD ONE WORLD
BARBARISM CIVILIZATION
FICTION
BEGINNING MIDDLE END
Narrative is an organizing principle
ON THE BEACH

VINTAGE SHUTE

GREGORY PECK
FRED ASTAIRE
AVA GARDNER
ANTHONY PERKINS

ON THE BEACH
“They had a small car in the garage, but since the short war had ended a year previously it remained unused.”

*On the Beach*, pg. 11
"'On the beach' ... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up ... [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space."

Meaghan Morris, "On the Beach"
“'On the beach' ... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up ... [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space.”

Meaghan Morris, “On the Beach”
"'On the beach' ... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up ... [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space."

Meaghan Morris, “On the Beach”
"On the beach' … is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up … [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space.”

Meaghan Morris, “On the Beach”
"'On the beach' ... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up ... [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space."

Meaghan Morris, “On the Beach”
“'On the beach' ... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up ... [It] is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space.”

Meaghan Morris, “On the Beach”
<table>
<thead>
<tr>
<th>LITERARY APOCALYPTICS</th>
<th>TRAUMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>post-apocalyptic</td>
<td>symptomatic</td>
</tr>
<tr>
<td>unorganized time (“kronos”)</td>
<td>the real order</td>
</tr>
<tr>
<td>emplotment</td>
<td>the imaginary order</td>
</tr>
</tbody>
</table>
“When the word: this an. is to express is the
unconscious a fact has the cryptic’sstitute,
banalisticous and thing), it is interped with the
fallacious fictions that it is undergoing alive. The
inhabitant of a crypt is always an living dead, a
dead entity we are perfectly willing to keep
alive. In the case of a patina we are willing to keep,
and we keep it, as a living entity with nous Wortacht in any
way; an effect of impossible or
enclosure, in time as
well as space.”

Jacques Derrida,
forward to Theo Welford’s Marie Ward
"On the beach... is an old expression meaning beached: shipwrecked, destitute, bankrupt, abandoned, washed up... It is one of those phrases that can undermine itself: simply because it is used by someone who still lives to tell a tale, it may refute its own declaration of a pathetic or hopeless finality. Projected as a narrative framework, this kind of enunciative irony generates stories of encounter rather than enclosure, in time as well as space."

Jacques Derrida, foreword to Thru Wulfman's 'St Marie Ward
"When the word: this an is to express the
meaningless a thing as wrecked, destitute,
abandoned, washed up ... [It] is one
of those phrases that can undermine itself. The
inhabitants of a crypt is always an living dead, a
deadly reality. We are perfectly willing to keep
dead, to keep alive a dead entity we are willing to keep,
as long as it is alive, even if it is alive in any
way as living, an effect of impossible or
reused mourning, then enclosure, in time as
well as space."

Jacques Derrida,
forward to Thomas Wolfe's *The Masses*
"When the word: this an island expression is the
unconscious chef-fact (as the cryptic institute,
Bacchanalian Thing), it is interred with the
fallacious fictions that it can no longer alive simply because
it is used by someone who still lives to tell a tale, it may refute its own
declaration of a patently hopeless finity, as long as we keep it within us, intact in any
way save as living, an effect of impossible or
reused mourning, than enclosure, in time as
well as space."

Jacques Derrida,
forward to The Wolfman's Magic Word

Meaghan Morris, "On the Beach"
"When the word: this / an / is an expression / the / meaningless / chief fact is the / cryptic institute, / unconscious: / this thing, / it is interred with the / farrago of fictions that it is no longer alive. / The inhabitant of a crypt is always an alive dead, a / dead entity we are perfectly willing to keep / alive, but as dead, one we are willing to keep, / as long as we keep it within us, intact in any / way save as living...an effect of impossible or / reused mourning."

Jacques Derrida,
foreword to Thomas Wolfe's / In a Letter to Marie Ward
This may be the most terrifying science-fiction novel you will ever read!!!!!!

I Am Legend
By Richard Matheson

Will Smith
The last man on Earth is not alone

december
iamlegend.com
FALLOUT 3
THANK YOU
msuen@middlebury.edu
@poeticchentai
Narrative is an organizing principle