Fights in Good Faith

# Segment 1

Hello and welcome to Fights in Good Faith, I’m your host Leah Libresco and you’re listening to real life radio. Now, on the very first episode of the show, I would round up talking about Into the Woods, and it’s been not even two months and already we have another episode about Fairytales in the way we choose to retell them and the reason that’s the theme of today’s show is because I’ve been lucky enough to get an early copy of Rosamund Hodge’s Crimson Bound. Rosamund Hodge has a number of short stories and books that tend to be focused on retelling and re-interpreting fairytales and this is her latest which incorporates parts of Little Red Ridding Hood and The Girl with no Hands and that last one isn’t as well known but is every bloody, bloody fairytale so very enjoyable here for more of the uncensored ***unDisneyfied*** ones, and I like to talked a little bit her book now in the first segment and brought in the discussion in lighter segments about why we like retelling stories particularly, so the way Rosamund Hodge sets her story is what tell you a little about the world she’s built, is that it set in some distant land, that imagined land where there’s of great forest filled with kind of they’re non-human alike creatures and there’s a certain kind of deal that they make is maybe a strong word rust on people. Where if one of them marks you if one of them gets passed your protection and lays their hands upon you, they can make you blood born and someone who is blood born either must kill another human being within three days or die him self. Now if you survive, you’ll then will eventually become one of the forest born those people in the forest who originally marked you, so you real preserve a human life for yourself, preserve life but it’s going to be a transmuted life, a life that will ultimately resemble that of the person who kills you. Its actually kind of, as I was thinking about it right now, a little like a very slow moving vampirism if you think that the vampire tradition, which vampire’s turn human beings and there’s a lot kind of debate in the entire vampire mythos of how much becoming a vampire represents, you know, thus truly dying and how much its living forever differently. Yeah the Twilight Series takes a very strong stance that nothing has to be lost when you become a vampire, that Bella can choose to become vampire along with her boyfriend and the only thing she’ll lose is that it would be slightly harder now to maintain Government I.D because she won’t age, other than that she’ll be beautiful, she’ll have like a small amount of blood loss but it’s only she should have reasonable self control you’ll be fine that in fact, in the Twilight Series there’s totally magical event it’s not even a problem for her. So that’s one of the spectrum and on the other is vampires are that framed in Buffy the Vampire Slayer to where what trials *worns* the children in the show is that when one of their friends is bitten and turned by a vampire, they shouldn’t treat him the next time they see him is though he’s still their friend, but he says, vampires are just demons inhabiting human bodies so when you look at your friend your not seeing his face, you should remember that you’re looking at the thing that killed him. In later season of Buffy they get muddled a bit more. In Rosamund Hodges story, we’re kind of within that tradition where there is transformation happening and it’s a bit of an open question and includes for the protagonist how much of herself remains or real remain at any point in the future. The slow moving transformation where she believes that if she one day, when she one day eventually enters the forest and gives herself up for to it, she won’t be human anymore, -and the thing that really interest me reading this book is where the protagonist is one of these blood born and I don’t think I can spoil the first ten peep, because you know she doesn’t die within three days if she chosen to take a life in order to continue to live. This becomes ultimately a story about Guilt, Forgiveness and Redemption, which isn’t surprising it’s a common theme in kind of Vampire stories. But here what’s particularly interesting to me is that, although there is a church in this world that Rosamund Hodges built it’s not clear who the protagonist wants to be forgiven by, she talks about herself as damned because she took a human life in order to save her own little fully and because she knows what she will eventually becomes is inhumane. But you know it’s a world with a very robust concept of damned and almost no concept of salvation, you know, she kind of thinks that once she’s made this choice it’s, that’s irrevocable, you can say that from that point onward the protagonist believe she is in hell, in that she is cut off from all contact with goodness, the divine redemption growth etc. Yeah she makes choices that you know she thinks are more or less ethical but she kinds of thinks her own character and her own fate is fixed from that point onwards, from that point onward none of her choices have the same balance as before, and so forgiveness isn’t even something she wishes for because there is no agent who could forgive her, there are people who can make you blood born and people will condemn you, but there’s no one in the world that feels like who can forgive you, and I think that’s just the very interesting tension going through the whole book, which you know, I tend to get bagged down and kind of the theological world that leave details, I promise it also has plot and the plot is interesting, but I thought, you know that vision of a world where damnation is sometimes certain, but redemption is completely hypothetical was very interesting. It reminded me a little bit from a different story called “Hell is the Absence of God” by Ted Chiang and the thing that interest me about Cheng story is you know it’s another world that is differently touched by the divine than the one we lived in. You know, no one really can be an atheist in the world the “Hell is the Absence of God” because people are struck by angelic light on an everyday basis and those people are definitely safe and it’s almost the inversion of Hodges World. So in Hodges World you have this protagonist to believe she is damned after this one choice and nothing can change that, and in Charles World you have the way that God interacts to the world and he somehow saves people permanently irrevocably and publicly when they’re struck by angelic light and nothing can change that, you know the people are unable to change in different experience to be in typical vision they’ll never straights. The complete inversion of what the blood born are their still walking and talking on the earth, but everyone knows what would become of them and in both case if you see either weird ripple effects or the whole society when something of what you are, who you’ll be can be fixed permanently but only in one direction. I’m big a nerd about interesting theological takes and stories and the one that I really like to plugged in this segment is also a vampire story, in Cassandra Clare’s, Mortal Instrument Series which to be honest I’m not a big fan of the plot in those and I’ve mention that I’m mostly in the world that build by Rosamund Hodges and I like the plot as well and in clear stories I like the world building in there, I could take and relive the plot, but one thing that’s interesting, she has a character name Simon, who’s as far as the narrative the disclose is basically a secular New York Jew, who winds up becoming a vampire and in this series it turns out under the clear roles of vampirism, vampires can’t say the name of God aloud and the reason with that becomes relevant is there’s a moment in the series where Simon looks like he’s very likely to die and he wants to say the “Sh'ma” you know, the traditional Jewish prayer because he thinks he’s about to die and he can’t, he’s trying to save it, on e of the most emotionally affecting parts of the series insight, don’t care for the central romance in the books, and you see in that moment the way that her world building changes the stakes of everything for the character, that you know, here’s someone who wasn’t particularly engage with religion but when part of how he could engage is taken from him it becomes much more important and that is an open question for the books of whether Simon, can be reconciled in some way? Is he more now interested in Judaism? Is he going to reform over the rituals he can, in a way that he didn’t before? You know, there is no reference to know Simon saying Sabbath prayers or blessing candles or anything before hand, now and I wonder to this point, will he take up what he can assuming he survives and because the main focus of book is on the doomed torture romance between the two protagonist that all came out less in Cassandra Clare’s series. That you do see Simon go around interact with other vampires with this focus is a particular interest on, you know how they relate to the fact that they can’t say the name of God, and he finds some who can but the all turned out to be atheist, I think what interest me is again there’s an infusion of the divine in this world, there is something relevant about the world forgotten there is something that Simon’s is just connected from, but no one in the book is religious in any particular way, and there are angels but the angels are actually much like the forest born of Hodge’s book, they don’t feel like they’re interested or aligned with humans and they might be helpful at a particular moment that you’ve never call on them as your ally, they’re very unchristian angels too, it’s really interesting in these three stories in Rosamund Hodges Crimson Bound and Ted Chiang’s is Hell is the Absence of God and it gets under Clare’s Mortal Instruments, to explore this worlds that are pierced by the divine, by pierce by ideas of salvation and damnation but were none of the characters really spend much time being religious in any way, despite the fact that the sticks of their world are kind of religious sticks or eschatological sticks. Now in Hodge’s book as I said there is a church and the protagonist does wind up interacting with it, near the end of the book in ways I won’t discuss, because they’re near the end of the book, you know but I think one reason that religion winds up at being irrelevant to her for large spots isn’t so much because, religion is irrelevant to everyone in her world, but because she thinks that her one choice is over to cut self off from it completely. So for her she understands it, the church no longer exist, It’s also a real pleasure to read through Crimson Bound by Rosamund Hodge and see how this world held together and hold it up as a mirror to my own, to think about what it mean to believe firmly in damnation but in salvation and that’s really one of the great promises of fairytales and fantasies, and I’ll be talking more generally about that in the next segment, until then you’re listening to Fights and Good Faith and I’m your host Leah Libresco.

# Segment 2

Welcome back to Fights and Good Faith, I’m your host Leah Libresco and you’re listening to Real Life Radio. In my first segment this week I was talking particularly about the world that Rosamund Hodge’s has created in Crimsons Bound, this world where you can be bound into contracts to kill be killed and then how there’s live unfold from that point forward in this world of magic and intrigue that she’s created, but now I want to talk a little bit about why it’s so interesting to read fairytale reimagining, you know and fairytale reimaging is kind of be the high class word for what this is, you know the more usual word is fan-fiction. It’s reaping on a world that we already know in some new and interesting way, and they’re kind of a lot of degrees to the way people retell stories we already know. Hodge’s book says, you know straight forwardly into the description on the Amazon wherever else that it, corporate part of Little Red Riding Hood and as The Girl with no Hands, you know but it doesn’t match more likely than some fairytale retellings you know, I was just recommending it to a friend the other day, one fairytale book, which is I believe it’s called The Impossible by Nancy Werlin, which is a retelling of the Scarborough Fair song, so that’s the… tell her to make me a cambric shirt, parsley said… without any seam or needlework, so she retells the story of all these impossible requests, as a curse lay on this particularly family as to fulfill these three task, make a shirt without any seams or sawing, to plant an acre of land by the seashore, you know there is more written that, etc., etc. and in Nancy Werlin story this curse and this request kind of unfold bit by bit, she invents things around the structure of the story, like you have three task and they’re going to be listed all as they are in the song and they are all have to be fulfilled in our own world, you know whatever way that would work, and some of the pixies that she comes out with here very clever which I like. Rosamund Hodges are much lighter touch in terms how she is choosing to retell the story, at the very first two pages there is moment when the main is mentioned exclusively as taking off her red cloak, and I had a kind of “Oh yes there it’s” moment, but I didn’t have any other specific fairytale detail recollection moment for a very long time in the book and even knowing that girl with no hands with one of the stories and reference and built on, it wasn’t until much further into the book I started to see how and why that story was – and these could be a lot of fun where you know, what Hodge’s basically doing is taking the sticks of the story and the fear that it animates the story or fear of dangers in the wood, spoiler a bit about how the girl with no hands story work, and taking those themes and telling a completely different story around them, to the point where if you would had mention Girl with no Hands, I don’t think I would have thought of it at all it’s not as well known a fairytale I don’t have it in my head immediately, but have no one even mention Little Red Riding Hood, I’m not sure I would have thought of it while reading the book, you know, it’s a story that stands completely on its own. But that’s not always required you know I think we admire the stories that stands on their own more because take more work to do, because we have a fear of dependencies the fact that you’re story depends on someone else’s, you know looks weak in some ways. I’m not sure. But there is a real, there are couples of real reasons that it’s a pleasure to write stories that are tightly like the stories that have come before them, you know in Hodge’s book, it’s a little pleasure when you notice the connection to a fairytale but it’s almost distracting pleasure, we assure story is moving along completely on its own. In other stories it’s a lot more important to make the connection back yourself, so right now one story I read that is fan-fiction is “Harry Potter And The Methods Of Rationality” which is a retelling of the Harry Potter’s story by Eliezer Yudkowsky, that kind of makes different assumptions about Harry and about his world, so here Petunia Dursley married someone very nice indeed who is a university professor, and so they bring up Harry in a loving family that’s obsess with science and logic, so it’s much more likely to, and it critically examined the magical world that come up weirder solutions to problem than the Harry were used to do. It is been a really enjoyable story that just wrapping up now and there is a been a parliament of publicity over it, finally coming to a conclusion and Eliezer Yudkowsky was asked and interview with the vice, whether he would think of taking the E.L James he’s been talking about, the really popular fan-fiction would he like to tell the story on its own to kind of stripped out everything that is specifically Harry about it, just as E.L James took her Twilight fan-fiction and stripped out all explicit references to well, vampires as well as the character names and republished Harry Potter and the Methods of Rationality and in a different story, as one that was no longer fan-fiction or no where obliviously rooted in fan-fiction and Yudkowsky said “No!”, and the reason he said no, is he didn’t think, aside from what he wants or not, that there is no way to untangled the story from Harry Potter and that were whole part of the world building that aren’t written into the book at all, because he knows that everyone his story has read Happy Potter and he doesn’t have to explain things about say, Professor McGonagall or about how classes work because we all know, we come in with base line assumptions and they kind remain true unless explicitly contradictive in his new story, you know, in the same way that when you read book written in contemporary in New York, no one needs to say this is a city and it has buildings and there is this big park, is you’re coming with all this assumptions though writing fan-fiction kind of gives the you the freedom that you have when writing contemporary fiction to assumed your audience knew something already about the world you’re writing about, and you cast story hinges on that at certain points. So not only couldn’t be disentangled from this world it wouldn’t make sense it be like say, why don’t you try writing let’s see, The Great Gatsby, but you know, take out all the jazz and not in America, you know and there’s, alcohol should be legal in the story I mean are you taking out everything that animates stakes of the world and the stakes before you’ve read. So for him there is no way to disentangled his story from its source of material and now that’s something I like a lot and people talk about fan-fiction kind of enabling writers specially young writers because the world is already built for you and what’s more of the characters are already build for you, you know I’ve worked fan-fiction when I was in high school, and I’ve read a little a bit after it, but I’m not going to link it in any of it in my blog today, I did right it when I was pretty young and the thing that was very freeing writing about fan-fiction is not that you just that you had a kind of the world that was already describe as Yudkowsky mentioned, but for me it’s a much more immature writer that the characters have already been survive, I wasn’t every good at figuring out how to write characters from scratch, I was included right the inner life of the people I was describing at all, and so I could just take this gears by starting a story with Hermione walked down the hall way, everyone who’s reading my story knows something about Hermione I don’t established her character in any way, like the world all I need to know is to established how I’m deviating from what they already know about Hermione, and they’re might even been nothing that I’m thinking about, I’m trying to write a book on Hermione and all I’m doing is putting here in a new setting with a new problem to solve, and in fact that’s mostly the kind of fan-fiction I’ve wrote, I didn’t feel like I’m kind of had that many things to say about the characters and their own arts and my fan-fiction was not very good, there is a reason I don’t really write fiction now, but I did some kind of problems I wanted to post them, or ideas I wanted to try, I had one where I just wanted to use the idea of what would be away of going after Voldemort that he wouldn’t expect book could be weak about him, be surprised magical and everything else. What’s a good way to attack wizards who don’t understand about science, shades of Harry Potter and the Methods of Rationality but in a much like lower level and I just did one story where you know the climax hinge on building the ring of salt which look like a magical protection, it looks like it setting the world that was seem understand, but then salt was going to be cloven into chlorine gas and solid sodium, you know the two atoms that make it salt and that was going to be what defeated the death eater, they didn’t how to react they couldn’t understand what does happened in the realm and they had to put it back together etc. and this is something I have a freedom to do because the whole rest of the world is there for me I could just make the small change, you know a small alteration and then telling you story and set different stakes or even really what I was just doing go, would it be neat if for like 400 words and tell part of the story and because the whole or the rest of the worlds was there waiting for me I could do it. It’s like training wheels for writing, now let’s all to say fan-fiction is kind of training wheels writing because people like Hodge, Yudkowsky like a lot of other writers who reap on the stories we already know, you come up with kind of characters they’ve invented and know themselves that do have in their lives that are just more than a way to communicate. I had this funny idea to the audience but if you are trying to just kind of get across one small idea or try out something about how two people would relate to each others fan-fiction and retelling old story is a fantastic way to do that, because it lets you work with what the audience already knows, what something that is interesting that comic books do this too, I just saw an article that Marvel is going to do a comic book set in the old west with Tony Stark, Iron Man, Captain America, the Hulk just all in the old west, where Captain America is a sheriff and that’s fan-fiction the fact that they own the characters doesn’t make it not fan-fiction wherein that hinges on every and all already knowing the people you’re talking about which gives you the freedom that it has to start is In Medias Res and where ever it’s kind of interested in what will I learn about this character that’s different, that I didn’t know already that being in the old west will expose, maybe it’s that what would Steve Rogers look like when he is in place where the law and in the sense of being American doesn’t reached strongly cause you’re on the frontier and it’s interesting kind of push the limit of this story and of this characters by just creating your own splinter world and exploring what happens there. So I may talk a little more about why do this kind of explorations with fairytales and how retelling story is, let’s us expose things we didn’t know about the stories already in the next segment until then, you’re listening to Real Life Radio and I’m your host Leah Libresco.

# Segment 3

Welcome back to Fight in Good Faith I’m your host Leah Libresco and this week we’re talking about fairytales and fan-fiction, and I think one of the reason that it’s so useful to retell the stories any of the stories that we can make or we play in worlds that we already know and that are audience already knows potential to be so powerful is base of just massively expands the illusions you can make, what you can drawn that is already emotionally charge for your audience and it’s a way of solving what Marissa Lincoln calls “The Moss Troll Problem” when writing fantasy or any other kind of none earth setting and the way she describe it is that the advantage of writing urban fantasy or world crossing fantasy is that when the sea serpent has eyes the color of night quill you can stay so, rather than spending time trying to come up with settlement era, Icelandic, equivalent having something to with moss troll eye core, because then you’re stuck with moss trolls and also they have eye core and you can pretty well guarantee that’s why they come back and bite you in the butt in another book or so, you didn’t just have to deal with moss trolls before and now you do, and that’s a lot of bother for just a color analogy, and the reason that this is true for fantasy writing is you know, the assumption in fantasy is everything as up for grab, since you’ll taking this is the distinction of fantasy and sci-fi. Fantasy is a completely different world and you should only assume things the author has told explicitly, versus sci-fi is your over all that in some ways sprung from our worlds so you should assume everything that’s a constraint in our world is a constraint in the world that you’re reading, unless the author contradicts it explicitly so everything that you know of in the world that you are already living is a fair game for an analogy for a sci-fi writer unless for some reason they’ve take it off the table but for fantasy, it had to keep communicating things in like this is like in the essay that I found that potent by Sarah Menet, which is you are really building up all your analogies for both sides at once, you’re saying this thing which you’ve never seen before is like this thing that which you’ve never seen before, that let you describe them both cue in the hopes that this would make sense, and the reason I think this is really interesting in terms of why it’s a pleasure to tell this stories and why it’s a nice habit to have an embroidery on the stories we already know. If for some fan-fiction kind of solve moss troll problem, it fits in the fantastical world that someone else have already done the moss troll working so that you can take the reader along with you without having to built up new stories. But I found out that others are so interesting, it’s just as, I’ve read the book called the Anti-Romantic Child by Pricilla Gilman, it’s about her child with Hyperlexia which is sometimes link to autism sometimes it’s a thing, a syndrome that describe, it’s debatable whether just come and course with autism frequency whether it’s a sub set of autism whether autism is a sub set of it etc. But what it means in impractical terms is she is a child to read very, very early who was very good at memorizing words and echolalia repeating them? Including kind of contextual echolalia, where he would communicate with them by quoting, if they’re outside he would quote Wadsworth on the stars, but he wouldn’t often express things in his own word and it was harder for him to kind of narrate his own inner life or think of the inner life of others, even though he’s very good at reading a loud words that he encounter that kind of pattern matching what he have read and what he was experiencing, and one thing that was hard for his mom and for his family, isn’t was also just ambiguous for them a lot of the time, isn’t that he kind of doesn’t have words of his own but by quoting he can find the right thing to express what he is feeling and then it make sense or is it just that he can kind pattern matches between the words he’s read and the objects around him and come up that is contextually appropriate but it’s only had match between the outer world and other things he’s read and doesn’t say anything to his parents about what he’s feeling or thinking or wanting. There is a really interesting memoir, but it reminded me kind of this problem of when writing fiction of building that both sides of your analogies at once, that her son wasn’t writing fiction herself but it was relaying on if it is working at all on the words of others who express what he was already thinking and feeling, that he kind of had only the tools of the world around him what already encountered much… this is all true of all of us, we all can’t express the world in terms of what we‘ve already experience but in a much more tightly focused way on only what he’d read only the words of other people have written in order to communicate or reflect back at anything else about the world. It remind me of an essay I’ve read six months ago which is also an essay about autism which is called “I See your Value Now” a link to the whole essay at my blog at **unequally-yoked.com** and it’s an essay by a guy who kind of found that he also was communicating not as explicitly as Gilman’s child do, you know, just to doing echolalia at least part of the time, just kind of repeating words back without choosing them as far as they could tell just matching almost like Google does, throwing the term get back to pick web page, expose him to an experience get back a quote is what they felt was happening and for this guy you know the actions was more deliberate that again it was all kind of going through others peoples words the way that we don’t expect in everyday conversation, and I’m just going to quotes from this essay for a bit, which is that he would seen the therapist and was asked by his therapist to look at the relationship where he felt comfortable talking about his feeling and how being vulnerable with others and to look for what is common about them why was they comfortable with some friends and not with others and what he said in this memoir where I’m going to quote from the essay the common factor I tell my therapist is cultural frame of reference the only way I’m consistently comfortable communicating feelings is be a broad fictional allegory, the friends who know me best not just likes and dislike interest but things more fundamental unless articulable the friends I’m willing to let me see fucked up, the friends I text at three AM. when my world is falling apart are the friends who read the same comics I do, I do have a folder on my desktop labeled feelings that is mostly panels clips from comics and community gifts I tell them I think maybe we should talk about autism spectrum disorder, he tells me he’s meeting to bring *baddup* for a while now, and the whole essay is great I’ll link it to my blog at **unequally-yoked.com** but to think that is also point of common allayed between this essay and the Anti-Romantic Child in the project of writing fan-fiction or reaping on fairytales, is that it all seems like it attempt to solve the moss troll problem how do you do you communicate of what’s going on in the story without having to spend forever giving exposition right, you I think that is all to think about talking about our own feelings, I have a big exposition dumped on my friend before they’ll understand why I’m upset that it is actually how it works some of the time right? You’re just saying that I’m upset doesn’t tend to indicate the flavor of your upsetness, the reason for your upsetness and a lot of us kind of rely on either already knowing someone so well that they know when we say we’re upset why already because they’re familiar with the circumstances of our lives or that will be good at articulating how we’re upset like a poet so that our friend will feel it with the force of our language of our analogies or an info dumped again, right that you’ve tell the story of how you became upset in such a way that your friend can follow the longing and make sense of it and understand exactly how you are particularly upset this day and respond accordingly and with the guy he read this essay I see your value now, kind of came up with it is a shortcut that much more like a fan-fiction shortcut which is that instead of telling the story of his upsetness he can say what kind of upsetness it resembles and as long as his friends also knows the story he is referring to it would work, that you to say I’m feeling like so and so in the scene or everything that he said, it’s just been show your set of the scene he’s talking impact or the huge implant and it would be a way of articulating what he felt without having to come up to the words himself to do it, and this, you know an example of the infamous the Curve Cut Effect, what, the phrase comes from that curve cuts the slopping bit or the curve meets the street which are made to the people in wheel chairs can get up and down of the curves safely, often house beneficial effects for people who kind hurt so badly affected or badly incapacitated they need this accommodation but the accommodations turns out to be useful to a broad range of people. The Curve Cut is made for someone in the wheel chair but it’s useful to bicyclist or an elderly person who has trouble in navigating ledges or pair of the stroller, I think this kind of same way of telling stories and of communicating what we think through reference that you know this authors talks about because he is autistic and that the mother kind of exploring because her son is hyperlexic has the potential to be a curve cut effect to be useful to other people who maybe don’t require it in the same way but will still find it helpful because I think for the same reason a lot of my friend where fan-fiction and very few of them full fledge fiction on when they wrote it, it wasn’t written as well, it’s hard to narrate, you know someone’s inner life your own or anyone else’s insufficient vivid detail to make someone feel what your character is feeling, it’s hard to do that when you’re not upset, it’s hard to that when you’re just writing the story with all the time you need and revision and it can be specially hard to that if it’s, while you’re crying or while you’re angry you’re talking to a friend and it’s up for the phone and it’s all in real time and you’re not going to go back and edit something. I think this idea of trying to talk through illusion is something that helpful in those circumstances it’s a way to turn back to something you know you both share and say no, this is really this kind of moment for me, something I’ve done, something that done where I’ve reached usually to musical theater which has the advantage of being very explicit about the emotional tones of what’s happening there, that is much prefer way that a book, right, right, I can say. What have you read? This entire book and then I tell you which part I felt like right, cause it takes the whole moment of building after but you know, why don’t you listen to this song, and you know I identify with George in Sunday in the park with George, when finishing the hat for this reason and it’s clear because the emotion is carried in the song as wells in the words, I’ve made people somehow to read the entire book to understand how I feel occasionally but I’ve actually only done that to boyfriends so far I feel like it’s a higher cling that you can make on a casual acquaintance or a friend like read all of you so you want to be a wizard and they’ll understand what my feelings are on this matter but I think it’s something you can make lots of small steps towards specially if you know, it’s a story you and the person already share and it’s more in the position of a fairytale where it’s just a completely cultural reference or Harry Potter now a days and you can refer to events without admitted word the person won’t get your illusion. If go back to that last idea of why this culturally universal stories are so useful to us, and what we do when they’re not available in our very last segment. Till then you’re listening to Real Life Radio and I’m your host Leah Libresco.

# Segment 4

Welcome back to Fights and Good Faith, I’m you host Leah Libresco and you’re listening to Real Life Radio. So we’ve been talking first about specifically Rosamund Hodge’s new book Crimson Bound which, which is very likely on fairytales in a world to be kind of recognize both from our exposure to fairytales and our exposure that we understand kind of stakes of the stories before we walk in now we’ve been talking more broadly about fan-fiction and other ways of reaping on the stories we already know as a way of writing first because people already the world they’re walking into it gives you more freedom to embroider based on your not fogged down and world building but then also a way of communication, particularly for people with autism or Asperger’s who might have trouble articulating their own feeling and benefit from making illusions to what other people have written or sung or spoken more clearly, a kind of as a curved-cut effect that a lot of us benefit and feel maybe better understood that when we can refer back to a friend and share and even more connected because in that moment you’re not just drawing and you’re friends care for you and you’re also be remind telling on your mutual care for the story that you’re both invested when for my generation, I was a kid who was kind of not the most popular of people like I wouldn’t not always interested in whatever and else around me was interested in and vice versa, but if I couldn’t kind of count on walking up to people and talking about the history of small fox and having that be a good opener to our conversation as indeed it usually wasn’t. I could actually be pretty sure that if I started talking about Harry Potter the people I was talking would know what I was talking about it has a contingence and would be often away into a conversation on is Snape really a good a person or a bad person? What’s going to happen, what is his prophecy referred to? Because we all had all the context we needed already to have this conversation, you know actually I’ve been thinking I thought before, whenever you needed me to identify if we’re unborn let’s say in five years of me in either side in a room very quickly, I could do it I just seeing the sawn from the lawn and everyone who is about my age would know all the lyrics and join in, this is what happened at every party I’ve attended where someone is started singing and walking somewhere and just thou shared in this one generational slice cause we all watched Mulan when we are little and we all you’ll sing it on busses as we grow up that it’s just a completely shared references so shared reference I mean I wouldn’t worry before I open my mouth will anyone know what I’m talking about or singing about and then again I’ve gives people freedom to make lettered references and kind of more complicated jokes and with the link in my blog, both stories and been expecting there is a large audience people who know both stories but the reason I find this particularly interested I think there is a longing for the shared references and ordered it in a formalistic secular culture that come from diction than everyone else now a days. There is an essay from David Brooks by David Brooks in 2010 that I really like called The Arena Culture, where he’s talking about what’s sport does for us now a days and he’s a drawing on this from a book by, by Hubert Dreyfus and Sean Dorrance Kelly called All Things Shining and he’s talking about the way that once, once there is not having unified understanding of the world as there is in a relatively religious or philosophical homogenous society it creates a kind of distance between people and which a quote from his calling here, for the past hundred years or so, we’ve lived in a secular age that doesn’t mean people aren’t religious it means there is no shared set of values we all absorb as pre-conscious assumptions then our world, individuals to find or create their own meaning this Dreyfus and Kelly argue has lead to a pervasive sadness individuals are usually not capable of creating their own lives from the ground up, so modern life is more by frequent feelings in decision and anxiety, people often lack the foundations upon which to make the most important choices you know, here even if you do subscribe to a philosophy and feel relatively confident it, but there is certain distance if you’re looking for a confident here on decision on being unconnected to the decisions of your friends and unconnected to their experiences, and in the column in the book they talked about sports as being one of the main ways that people do feel unified to each other with some moment you all sharing together, where you’re feeling the same thing in sync, you know, there is what they describe as a whooshing up you know as their some calls is courting you and everyone else are sharing this moment together confidently you’re hype all standing in the same way, I’m not a big one for sports that’s not where I find this moment but I kind see a hunger for them in the way that we tend to treat means in this kind of little quick 15 seconds verse of a shared idea online, yeah and the last there were a lot of people If you’re on Facebook or Twitter anything sharing links of a dress that was ambiguously lit, just a dress that was either a lighting gold dress or a blue and black dress whether you thought the color saturation and the emit it was tilted one way or the other, that ambiguous images that everyone was sharing that around they’re posting it asking their friends what do you see, well here’s what I see and then immediately after that an explosion of articles probably because blogs and reputable news outlets want to capture some of the traffic that being generated on you know, here is the scientific explanation, here’s the pool being conducted by Harvey and here’s -- here’s some speculation about why this is popular that just became this kind of roaring twitter storm that everyone is talking about this dress and the dress itself have no intrinsic content to recommend the reason to talked about it was because everyone else is talking about it -- do have enough moment where everyone else is talking about something and we can kind of all rest comfortably in bringing something that we’re all going to share and all going to be reacting in real time, it was been a real pleasure I’ve mention that I’m reading an HPMOR, Harry Potter and the methods of Rationality and I’ve been reading it for years but it’s been a real pleasure to read it right now, as the final arc of it is concluding and the author announced It will end by March 14th the announces a heads of time when the next chapter is going to post its been on their semi-regular schedule. Still I know all my friends reading it the same day right when it comes out I even complete with one of my friends -- first to send it to everyone else so we can comment, you’ll open the Facebook thread and everyone will be commenting you know beep-beep-beep-beep as they’re finishing and sharing their thoughts but there are relatively few things that I do that this kind of simultaneous shared experience to them, moments of mass culture both in that enveloping my whole sphere of friends and that is happening to us all at the same time and this different then we all wind up experiences something after the fact, you know my roommate watching Battlestar Galactica it is significant to other and that’s great I’m glad now I can now discussed it with both of them but it’s different from watching Battlestar Galactica wait me as it was airing, so we’re all in suspense together in experiencing that for the first time together and there is really been nothing that like Harry Potter has so completely taken over my group of friends you know, that we’re having midnight parties for whatever in this reading the weekend comes out, and it’s a shared moment in the moment. There are kind of retro-active sharing from elsewhere my book, an idea a movie, well for me or my group of friends and others will be lessen to asked culture and where mass culture of the people I know specifically so, I mean two things that became mass culture and my circle of friends are Christian LaFrance’s daughter and Black Lamb, Grey Falcon by Rebecca West neither which is at all flaws of clean mass culture great large and even that there is a difference between me to back reference now among my friends as more in worth and to have read to those books, and in the moment I was reading it being synced up to other people who are also reading it and sharing the experience with them, looking at them and not going kind of that feeling you get on the sports game like, are you seeing what I’m seeing? Are you seeing the way I’m seen it? And if not, do I understand you better by seeing, by contrast what you’re seeing in this moment. I think there is very few moments of that kind of mass culture and you see is a hunger for it, that in Brooks’ column he is a hunger for the meaning and he said like the big questions right, but there’s a hunger just for a sense of unity for universalism and it’s why, people gets so excited about a boring dress like two escaped Llamas which were another thing it was the point where I’m seeing then things like expectative people photo shopping the dress on to the Llamas right? Because it’s a one thing you could refer too on the internet that day that you were sure all your friends had seen, that you can share with absolutely ever and you knew have this communal experience around, and I think we don’t pretty many of those they know though, so as they happened, as respect often something different is talking about because they’re talking about it it’s her to pass up the chance to be plunge into the story and plunge into something you’re sharing in real time with everyone else, I think specially her to pass up perhaps were the internet intends that I know best story in my social news don’t export culture very much in whole so we don’t have a different thing that naturally occurs that we are all reacting too in real time, in my group of friend the closest that ever comes to this is something like election night or the Iowa Caucuses where people will all be on Facebook reacting at the same moment and it happened during Wendy Davis’s Filibuster in Texas and my friends are parliamentary procedure nerds so there was a giant thread of people looking at the relevant rules of how the chamber is ruined and, you know, and it’s not just kind of lying six, every like 10 seconds, but those are all kind of unusual experiences that we can’t predict than more anticipate them, or look forward to them, so I think every kind of latches on to whatever the newest meme or silly thing is, because we don’t know when to get the next moment to feel this closing unified with each other and that’s where I can fan-fiction of fairytales you know we’re not experiencing this in real time sense of unity but we can look back and make illusions confident that our friends are going to respond and all know what we are talking about, there’s the sense of being understood, it’s a tremendously powerful tool for writers like Rosamund Hodge in Crimson Bound that she can tell us the story knowing we’ll understand something at the stakes and something of the world because it touches on stories we’ve seen before, but it’s also a very powerful tool for all of us when are reaching out to people we love or people we’d like to know better in other to love them true but that by reaching back to the stories we know by making illusions by you know making our own lives almost into fan-fiction of the stories we’ve read and familiar with, we can know each other better by resting what we already love and share. I’d love to hear if you have guys story of how you’ve done this or moments of mass culture that elevated a friend or someone with the net, allguyslive.com and until next week this is Real Life Radio and you’re listening to Fights in Good Faith.