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which can be used to examine  
relationships between tricksters  
and systems, change and  
stability, in a wide range of social,  
political and cultural contexts. It  
covers a range of systems,

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describes different types of  
tricksters and discusses possible  
conflicts, tensions and dialogues  
between the two opposing sides.

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The book also examines post-  
modernity is the age of the  
trickster as it is characterised by

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psychological fragmentation and the diminished roles of systems and frameworks. It describes the capitalism that is based on trickster psychology, and explores the trickster as a metaphor to trace the emergence and development of human identity

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as well as to examine the role of  
individuality in society.

Introduction | The Trickster and  
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the trickster has been used in  
various narratives, including



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mythological, literary and cinematic, to convey the idea of agency, rebellion and, often turbulent, progress. In *The Trickster and the System: Identity and Agency in Contemporary Society*, Helena Bassil-Morozow shows how the trickster can be

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seen as a metaphor to describe  
the psycho-anthropological  
concept of change, an impulse  
that challenges the existing order  
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Contemporary Society provides a fresh perspective on the trickster figure in a variety of cultural contexts. It covers a range of psychological, cultural, social and political phenomena, from personal issues to the highest level of society's functioning: self-

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and the System | Taylor ...

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book. Identity and agency in  
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The Arrival of Ragnarök | The  
Trickster and the System ...  
In mythology and the study of

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folklore and religion, a trickster is a character in a story ( god, goddess, spirit, human, or anthropomorphisation) which exhibits a great degree of intellect or secret knowledge and uses it to play tricks or otherwise disobey normal rules and defy

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Trickster is based on the  
bestselling trilogy of novels by  
Eden Robinson, Trickster tells the

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story of Jared, an Indigenous teen  
struggling to keep his  
dysfunctional family above water.  
This is ...

Trickster - CBC Television  
Oct 21 2020, 2:40 pm. Joel  
Oulette (Jared) and Anna Lambe



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(Sarah)/CBC Trickster. New CBC series Trickster — based on the bestselling trilogy of novels by Eden Robinson — is simultaneously steeped in Indigenous mythology and rooted in present-day issues. Created by Indigenous writer and director

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Michelle Latimer and Tony Elliott, the six-part series explores the story of a dysfunctional family that's forced to embrace their supernatural abilities and shared history in order to heal ...

Supernatural series Trickster is

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and the System: Identity and

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The first Outriders broadcast  
gives an inside look at some of  
the game's systems and a deep  
dive into the Trickster class.

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People Can Fly's Outriders made its first big reveal back in February. Now...

Outriders First Broadcast Goes In-Depth on Systems and the ...  
Automatically upgrades  
Squeakers, the Trickster

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automatically scales to the fastest riding skill known by each character. If they aren't high enough level to use a flying mount, Squeakers can still be used as a ground mount.

Squeakers, the Trickster - World

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of Warcraft | Blizzard Shop  
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In the case of The Flash, however, the “security system” around the Scarlet Speedster’s iconic ring is less ADT and more Macaulay Culkin swinging a paint can straight at Joe Pesci’s face in Home Alone. The Flash, like so

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many of DC's heroes, has his own  
rogues gallery of villains,  
including the Trickster, Axel  
Walker.

For centuries, the trickster has



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been used in various narratives, including mythological, literary and cinematic, to convey the idea of agency, rebellion and, often turbulent, progress. In *The Trickster and the System: Identity and Agency in Contemporary Society*, Helena Bassil-Morozow

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shows how the trickster can be seen as a metaphor to describe the psycho-anthropological concept of change, an impulse that challenges the existing order of things, a progressive force that is a-structural and anti-structural in its nature. The book is about

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being able to see things from an unusual, even 'odd', perspective, which does not coincide with the homogenous normality of the mass, or the social system, or a political ideology, or some other kind of authority. The Trickster and the System offers an

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Analytical paradigm which can be used to examine relationships between tricksters and systems, change and stability, in a wide range of social, political and cultural contexts. It covers a range of systems, describes different types of tricksters and

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discusses possible conflicts, tensions and dialogues between the two opposing sides. One of the central ideas of the book is that social systems use shame as a tool to control and manage all kinds of tricksters – individuality, agency, creativity, spontaneity,

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innovation and initiative, to name but a few. The author argues that any society that neglects its tricksters (agents of change), ends up suffering from decay, stagnation – or even mass hysterical outbursts. The Trickster and the System: Identity and

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Agency in Contemporary Society provides a fresh perspective on the trickster figure in a variety of cultural contexts. It covers a range of psychological, cultural, social and political phenomena, from personal issues to the highest level of society's

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functioning: self-esteem and shame, lifestyle and relationships, creativity and self-expression, media, advertising, economy, political ideology and, most importantly, human identity and authenticity. The book is essential reading for scholars in the areas



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of psychoanalysis, analytical psychology, myth, cultural and media studies, narrative analysis, cultural anthropology, as well as anyone interested in critical issues in contemporary culture.

Helena Bassil-Morozow is a cultural philosopher, film scholar

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and academic writer whose many publications include *Tim Burton: The Monster and the Crowd* (Routledge, 2010) and *The Trickster in Contemporary Film* (Routledge, 2011). Helena is currently working on another Routledge project, *Jungian Film*

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Studies: the Essential Guide (co-  
authored with Luke Hockley). Her  
principal academic affiliation is  
the University of Bedfordshire,  
Faculty of Creative Arts,  
Technologies & Science.

This book discusses the role of

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the trickster figure in contemporary film against the cultural imperatives and social issues of modernity and postmodernity, and argues that cinematic tricksters always reflect psychological, economic and social change in society. It covers

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a range of films, from Charlie Chaplin's classics such as Modern Times (1936) and The Great Dictator (1940) to contemporary comedies and dramas with 'trickster actors' such as Jim Carrey, Sacha Baron-Cohen, Andy Kaufman and Jack Nicholson. The

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Trickster in Contemporary Film  
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Society offers a fresh perspective on the  
trickster figure not only in cinema  
but in Western culture in general.  
Alongside original film analyses, it  
touches upon a number of  
psychosocial issues including  
sovereignty of the individual,

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tricksterish qualities of the media,  
and human relationships in the  
mercurial digital age. Further  
topics of discussion include:  
common motifs in trickster  
narratives the trickster and  
personal relationships gonzo-  
trickster and the art of comic

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insurrection. Employing a number of complementary approaches such as Jungian psychology, film semiotics, narrative structure theories, Victor Turner's concept of liminality and Mikhail Bakhtin's theory of the carnivalesque, this book is essential reading for



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students and scholars of film, as well as anyone with an interest in analytical psychology and wider critical issues in contemporary culture.

Anthropological and psychological analysis by Radin Kereny and

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Jung of the voraciously  
uninhibited episodes of the  
Winnebago Trickster cycle.

Jungian Theory for Storytellers is  
a toolkit for anyone using Jungian  
archetypes to create stories in  
fiction, TV, film, video games,

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documentaries, poetry, and many other media. It contains a detailed classification of the archetypes, with relevant examples, and explains how they work in different types of narratives. Importantly, Bassil-Morozow explores archetypes and

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their significance in  
characterization, individuation,  
plot and story-building. Bassil-  
Morozow also presents an  
overview of Jung's thoughts on  
creativity and other Jungian  
concepts, including the  
unconscious, ego, persona and

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self and the individuation process, and shows how they are linked to conflict. The book provides an explanation of relevant Jungian terms for a non-Jungian audience and introduces the idea of the hero's journey, with examples included throughout. Accessibly

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written yet academic, both practical and engaging, and written with a non-Jungian audience in mind, Jungian Theory for Storytellers is an ideal source for writers and screenwriters of all backgrounds, including academics and teachers, who

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want to use Jungian theory in  
their work or are seeking to  
understand relevant Jungian  
ideas.

"I don't care if you are a man, let  
me court you." Rock's whole life  
is shaken when a werewolf shows

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up at her shop in the middle of the night...asking for more than just clothes! This is a paranormal romantic comedy about a young count (who's actually a werewolf) passionately wooing a tailor living in the slums (who's actually a woman disguising herself as a



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man to survive)! Can two people  
who live double lives find love  
and acceptance with each other?

He is a shape-shifter. He is as old  
as time. He kills without mercy.

In Trickster Makes This World,

*Page 65/82*

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Lewis Hyde brings to life the playful and disruptive side of human imagination as it is embodied in trickster mythology. He first visits the old stories—Hermes in Greece, Eshu in West Africa, Krishna in India, Coyote in North America, among

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others—and then holds them up against the lives and work of more recent creators: Picasso, Duchamp, Ginsberg, John Cage, and Frederick Douglass. Twelve years after its first publication, Trickster Makes This World—authoritative in its

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Scholarship, loose-limbed in its style—has taken its place among the great works of modern cultural criticism. This new edition includes an introduction by Michael Chabon.

Coyote, who has a nose for

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trouble, insists that the crows teach him how to fly, but the experience ends in disaster for him.

Shortlisted for the Scotiabank Giller Prize: With striking originality and precision, Eden

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Robinson, the author of the classic *Monkey Beach* and winner of the Writers' Trust of Canada Fellowship, blends humour with heartbreak in this compelling coming-of-age novel. Everyday teen existence meets indigenous beliefs, crazy family dynamics,

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and cannibalistic river otters . . .  
The exciting first novel in her  
trickster trilogy. Everyone knows  
a guy like Jared: the burnout kid  
in high school who sells weed  
cookies and has a scary mom  
who's often wasted and wielding  
some kind of weapon. Jared does

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smoke and drink too much, and he does make the best cookies in town, and his mom is a mess, but he's also a kid who has an immense capacity for compassion and an impulse to watch over people more than twice his age, and he can't rely on anyone for



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consistent love and support, except for his flatulent pit bull, Baby Killer (he calls her Baby)--and now she's dead. Jared can't count on his mom to stay sober and stick around to take care of him. He can't rely on his dad to pay the bills and support

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his new wife and step-daughter. Jared is only sixteen but feels like he is the one who must stabilize his family's life, even look out for his elderly neighbours. But he struggles to keep everything afloat...and sometimes he blacks out. And he puzzles over why his

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maternal grandmother has never liked him, why she says he's the son of a trickster, that he isn't human. Mind you, ravens speak to him--even when he's not stoned. You think you know Jared, but you don't.

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Until recently, scientific and literary cultures have existed side-by-side but most often in parallel universes, without connection.

The Trickster Brain: Neuroscience, Evolution, and Nature by David Williams addresses the premise that humans are a biological

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species stemming from the long process of evolution, and that we do exhibit a universal human nature, given to us through our genes. From this perspective, literature is shown to be a product of our biological selves. By exploring central ideas in

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biology, linguistics, music,  
philosophy, ethics, religion, and  
history, Williams shows that it is  
the circuitry of the brain's hard-  
wired dispositions that continually  
create similar tales around the  
world: "archetypal" stories

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reflecting ancient tensions that arose from our evolutionary past and the very construction of our brains. The book asserts that to truly understand literature, one must look at the biological creature creating it. By using the lens of science to examine

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literature, we can see how stories reveal universal aspects of the biological mind. The Trickster character is particularly instructive as an archetypal character who embodies a raft of human traits and concerns, for Trickster is often god, devil,



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musical, sexual, silver tongued,  
animal, and human at once,  
treading upon the moral dictates  
of culture. Williams brings  
together science and the  
humanities, demonstrating a  
critical way of approaching  
literature that incorporates

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scientific thought.  
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