What were the significance and the impact, for Claude Lévi-Strauss, of his experience as a refugee in New York between May 1941 and December 1944? If one follows Lévi-Strauss’s late reconstructions, his exile appears surprisingly as an almost enchanted experience, marked by various encounters (Roman Jakobson, André Breton, Franz Boas), the first contact with North-West Coast Amerindian art, and the discovery of New York, an almost surrealist city “where anything seemed possible.” Without contesting such an a posteriori reading, this article shows how such a reconstruction has been made possible through a complex reorganization of a traumatizing past. It then appears that the exile, and its remembrance in later texts, played a pivotal role in the development of Lévi-Strauss’s anthropological work to come: his experience as a refugee was at the root of his reinvention of symbolism as well as of his reflections on humanity as a whole.
No one looks like they want to be there, no one is quite sure what they’re supposed to be doing, no one appears to have shown up for anything more than a paycheck and some extra time in the trailer reading scripts for movies they’d much rather be doing. It’s a movie no one asked for that never works up the energy to justify its existence. He’s just in an airless room, alone, only to be watched behind glass. Alice Through the Looking Glass isn’t offensively bad, or some sort of glorious disaster. Like Depp, it’s just empty and sad and tired. It’ll make you feel the same way. Through the Looking-Glass, and What Alice Found There (1871) is a famous children's novel by Lewis Carroll (Charles Lutwidge Dodgson), similar to his novel, Alice's Adventures in Wonderland. One thing was certain, that the white kitten had had nothing to do with it: — it was the black kitten's fault entirely. For the white kitten had been having its face washed by the old cat for the last quarter of an hour (and bearing it pretty well, considering); so you see that it couldn't have had any hand in the