

Chapter 1 : Mickey Zucker Reichert - Infogalactic: the planetary knowledge core

Mickey Zucker Reichert (born as Miriam Susan Zucker in) is an American fantasy fiction author of several best selling novels.

Create New Those roommate preference forms? It always defeats order, because it is better organized. Bored of the age-old battle of Good versus Evil? Want something new to spice up your setting and throw your readers in confusion? Order, sometimes called Law, is associated with civilization, authority, rules, protection, the status quo, tradition, and, when stretched to its extreme, mindless obedience, fascism, and abuse of power. Rarely is it brought up that by sorting the world into clearly defined categories of Chaos and Order, the trope inherently skews itself in favor of Order. Naturally this only applies to absolute, cosmic-level order and chaos, not human individuals who tend toward one or the other because humans are a diverse lot. Incidentally, this skews the trope in favor of Chaos, as does the very fact that there is a conflict between order and chaos in the first place. When classifying people as one or the other, three factors tend to get elided into one: Whether they believe the universe to be ordered To what extent they support order in society How they conduct their lives. There can also be a mixture within one character. For instance, a hero who flies by the seat of his pants can nevertheless believe in an orderly universe and support his society more or less according to whether it is in harmony with the greater order. Conversely, an obsessive-compulsive character may be reacting to his belief that the universe is chaotic, and society no better. See also Character Alignment, where this is a major factor. See also Alike and Antithetical Adversaries for other variants on this conflict. Can often be involved with the dilemma of Harmony Versus Discipline. Visually represented on a smaller scale with Slobs vs. Also not uncommon in Odd Couples. Chaos One Piece has at least as a background story so far the war of the World Government and their policy of "absolute justice" against the free-spirited pirates. The World Government is portrayed as corrupt and pretty much completely evil, aside from a few story-prominent Navy officers who reject "absolute justice" in favor of their own brand of justice. The pirates, on the other hand, range from nice guys like Luffy to jerkasses like Buggy to dog-kicking scumbags like Arlong and Crocodile. Puella Magi Madoka Magica the Movie: The ultimate question posed by Homura to Madoka after the former became a demon: Madoka establishes herself as the Lawful of the two when she answers that it would be wrong to selfishly break the rules, while Homura is the Chaotic one whose desires led her to betray her friends and remake the world in her own image. In Noise, the main character is a cop investigating a cult who worship the power of chaos who are kidnapping children to use for human sacrifices in their bizarre Magitek rituals. This is one of those few times in fiction where the reader is shown exactly WHY the Balance Between Order And Chaos is so important and makes it clear that although Order is necessary, if it taken too far from the median line between Order and Chaos, extremes become implemented without a balancing force. In fact this is even evident in the Schizo Tech and Bizarchitecture seen in the manga, where widespread chaotic disruption results in the ever-growing expansion of the City, but the reason why that expansion continues is because the ordered directives of the builders demand logical progression and expansion. With no mediating force, one extreme inevitably bleeds into the other where neither are compatible for continued life. In K, The 4th and Blue Clan stands for Order, and they get Chaos from both sides - the 3rd and Red Clan are their rivals for most of the series, but their element is Destruction. Very much present in Soul Eater, which likes to play around with the concepts on a regular basis. Mostly in the "pure chaos" results in total insanity with no control or direction, but "pure order" in fact amounts to nothingness where the chaotic nature of life is not present. You start to feel very bad for the Anthropomorphic Personifications who run the universe. It says something when even they give up on the idea, and ultimately leave everything to humans. There is still the matter of the one in the Book of Eibon, who was shown to be able to tip the balance significantly. Tengen Toppa Gurren Lagann is very much about this trope: However, every villain in the series is an Anti-Villain with Well-Intentioned Extremist reasons for their actions. The World God Only Knows has a minor version of this in the second to last episode of the first season. The angelic Anarchy Sisters are Chaotic Neutral, being largely just selfish jerks who want to have fun heedless of the amount of mayhem they cause while protecting the city; by

contrast, the demonic Daemon Sisters are Lawful Evil and make serious attempts to improve the quality of life by way of tyranny and enforced conformity. Given the sheer selfishness and dubious moral choices that Panty and Stocking have both made over the series, most notably Panty indifferently telling the Daemon Sisters to kill Brief, even suggesting they take a crap in his mouth first to give him a last meal, their mutual decision to abandon their fellow survivors in "Satan, while defending demons, despises their chaotic nature and wants to rule over them. Amon, deeply chaotic spirit, despises both of them. After Yuma narrowly manages to defeat him, Eliphas realizes he was wrong, especially with the revelation that Chaos is the source of life, and the Astral World was slowly dying because they had purged it of Chaos. Tohru, Fafnir, and Ilulu are part of the chaos faction, Elma and Clemene are part of the order faction, and Lucoa is unaligned. Comic Books The Invisibles had the good guys as agents of Chaos, fighting off the evil forces of eternal Order. The original, Silver Age run of Doom Patrol had the team tending toward Good Chaos, as they were the rejects and cast-offs of society. In fact the heroes found themselves working to SAVE the Brotherhood of Dada in their second appearance and two of them even pointed out that the Brotherhood had the right idea In last issue of his run Crazy Jane is kept in another world implied to be our world and her therapist insists her adventures with Doom Patrol are delusions, some enemies The Scissormen and Orqwith, the Men from N. Several previously-existing magical beings were retconned to fit in with this; Dr. Most portrayals of these focused on balance, especially Hawk and Dove, who represent, respectively, Chaos and Order and were created by a Lord of Order and a Lord of Chaos who had fallen in love and tried to find some happy middle. This may be because it was most clearly stated in The Forever People, the least well-regarded series in the saga. In The New 52 Highfather and Darkseid both represent order, with the Forever People rejecting both of them in favour of a chaotic third option. Batman and The Joker are Order and Chaos respectively. Batman upholds justice and the rule of law the spirit if not always the letter. His mental discipline is the closest thing he has to a superpower, and prevents him from going mad in spite of all he has to deal with. Unquestionably a good guy, but difficult to get along with, and the possibility that a loss of human contact would drive him to Knight Templar tendencies is a disquieting one. The Joker is strongly anti-authoritarian and anti-society, indiscriminately destructive, and downright insane. There is also the God of Chaos Chthon, the source of power for the Scarlet Witch, who is more of a general Marvel-wide villain; he created Chaos Magic which causes Reality Warping and other chaotic-style stuff, but he also represents conquest. By and large, Vampirella sides with Order as that is associated with good and justice. However, she has several friends on the side of Chaos. It is also noted that Chaos, the Satanic Archetype ruler of Hell, is insane and not really doing his job well. Usually Lord Chaos serves the role as the antagonist, or they both team up to protect the universe against a greater threat. An exception was when the cosmic being Edifice Rex planned to revert the universe back to a point singularity - all of the other cosmic beings opposed him, except for Master Order who thought it was a wonderful idea. Subverted in V for Vendetta: He also makes sure to explain that anarchy is not the same as chaos. This is because in oppression a resistance will always exist, while in anarchy it will not, as there is nothing to resist. According the comics, the Cenobites are order. In one of the more comedic stories, an obnoxious, lazy office worker spends all his time tinkering with one of the puzzle boxes, distracting his fellow employees and annoying his borderline Clock King boss, who easily solves the puzzle for him, summoning some Cenobites. The Cenobites prepare to take the boss to the Labyrinth, only to be told off by him; the boss says he only solved the puzzle because it was disrupting the order, productivity and perfectionism he constantly strived for, which the Cenobites are now doing. Modern Green Lantern comics have shades of this with emotional spectrum. Green in the middle represents Order and the further you go from it, the more chaotic the corps become. Each color represents emotion, except for Green, which is willpower - the ability to overcome and control your emotions for the greater good, so the further you go from it, the less control you have. Blue and Yellow, hope and fear respectively, represent how you can use the emotions to affect and shape the world. Their goal is to establish order, but Blue Lanterns see it as harmony that can be built only in cooperation with Green, while the Sinestro Corps tries to impose tyranny and rule the Universe with an iron fist. Orange and Indigo - greed and compassion - represent what happens when you let your emotions define your life. Indigo Tribe sacrifice their individuality for the common good, but it makes

them detached and borderline sociopathic. Larfleeze, on the other hand, is completely selfish and cares only about himself. And finally we have Pink and Red - love and anger - who represent Chaos. Members of both corps lose their minds, taken by the representative emotion. Star Sapphires want to spread love through the Universe and are willing to go to extremes to do so, as well as tending towards yanderish behavior. Red Lanterns are a horde of berserkers destroying everything in their path and often fighting between each other, when not provided with better as in, any targets. In the beginning they were mindless and bestial, but Atrocitus allowed them to regain some degree of self-control since then. The White Entity is composed of white light, formed when all of the seven colors are combined, and represents life, which is a combination of all emotions, as well as order and chaos in all their forms. Meanwhile, Black represents absence of emotions and life, the state of emptiness and stasis. Nemesis the Warlock pits the titular powerful alien wizard in service of Kaos against the tyrannical bigot ruling humanity, Torquemada. The Gauls, on the other hand, have long, wild hair and facial hair, live in ramshackle huts, actively resist authority even if that authority might have a point and charge into battle anyhow with no plans and their biggest men at the front. The Gauls export their particular brand of Chaos to the camps, eventually "a new centurion arrives to discover that no-one is in uniform and the soldiers, all bruised and missing teeth, have completely given up attacking the village and are now just hanging around enjoying food, drink, games and basically having a relaxed, good time. The Gigantic Beard That Was Evil has the orderly world of Here haunted by the chaos of There lurking "beneath the skin of all things" that eventually invades in the form of the titular beard. More often than not, you will typically find them serving as foils to each other in many a fanfiction, fan comic, or fan video. During the Dark World Series, we find out that Discord and Grogar went to war, forming an all evil version of this trope. The backstory involves constant warfare between Titan Order and Discord Chaos. And given that Titan is a Knight Templar of the highest order, this is another all evil example. The conflict of order and chaos is extremely important for the beginning of the series, with Celestia and the Order she represents being portrayed as evil while Twilight and the Chaos she represents portrayed as good - although the series is heavy on Grey and Grey Morality. Eventually Order and Chaos unite against an even greater threat. The whole story collection centered around this conflict, with Discord for Chaos and Order being for, well, Order, and the Tree of Harmony for, of course, Harmony. The conflict is called the Eternal War because it spawned ever since all three sides were born, and has spanned across the universe and time itself. Technically, the Tree of Harmony at some point decided to form see herself as a bridge between Order and Chaos, while opposing both sides negative attributes, having seen the good qualities of both sides. The Origins of Sentient Life as Narrated by Discord has Discord and his kind fighting Order based members of their kind before most life forms evolved in the universe. This led to different worlds being dosed in massive amounts of Chaos or Order Energy, such as Earth and Equestria respectively, affecting their evolutionary paths. This war only ended when a neutral race the 13 Primes of Transformers trapping them on worlds where their natural Chaos and Order energies would balance out a world that was leaning the other way. In the Tamers Forever Series, this is represented by the millenia-old conflict between the Archangels and the Archdemons.

Chapter 2 : Mickey Zucker Reichert | Revolv

Welcome to the newest installment of Mickey Zucker Reichert's website! It has been a long wait for all of us, but it's finally here. Before a brief tour of the new website, let's review the previous versions of Mickey's website.

Thursday, July 14, Fantasy: Yesterday, I determined to trace major developments in mainstream epic fantasy through the s in this previous post. I will probably make a lot of references to those posts, so it would be helpful to read them before continuing through this installment of my essay. The main question I am asking is simply this: Is Tom Simon correct that mainstream epic fantasy has been so locked into a ditch where all of these huge flaws are part-and-parcel of much of fantasy, especially its strongest-selling sagas? Yesterday, I determined that, yes, mainstream epic fantasy was very much damaged by these developments--especially the attachment to trope and formula. David Eddings played an enormous role in codifying and formulating these fantasy elements, far beyond the impact of Terry Brooks. A prolific writer, Eddings would dominate s fantasy, publishing nearly one sometimes two novels a year. In tandem with the formalization of epic fantasy came what Tom Simon calls "Procrustes the Publisher. However, page-counts do not necessarily equal quality and word-bloat became a necessary evil in the production of mainstream fantasy. On the surface, it looked like a knockoff of David Eddings, and a continuation of the formalization of epic fantasy. It would not become apparent until much later in the s that mainstream fantasy would be divided into several camps. Old novels, once overlooked, would regain new life. Other authors would continue to slog in their worlds long after their original spark of inspiration had died. Terry Brooks broke ground with *The Scions of Shannara*. Tad Williams continued his epic saga with *The Stone of Farewell*. Tad Williams Williams really deserves an entire post to himself, which I intend to get to sometime this month or next. *Memory, Sorrow, and Thorn* is literature of the highest quality and I owe it to his series that I give it a much more thorough treatment than I can give it here. Incredible use of thematic symbolism. The employment of trope elements drawn from chivalric romance especially Arthurian romance and their elegant, artistic, and poignant subversion that, nevertheless, preserves the sense of epicness and romanticism. The villains, especially the Storm King, have deep, personal, and believable motivation beyond simply "covering all the lands in darkness. Quite wroth, in fact. Well, a New York Times article in explains that "Robert Jordan has come to dominate the world that Tolkien began to reveal. The world he dominates is that of the mainstream fantasy fan that longs for Tolkien ad nauseum and he dominates it through excessive description, soap opera character interactions, cliffhangers, and a paint-by-numbers adherence to The Formula at least in the initial novels. When he finally starts to emerge from the repetitive fantasy formula Eddings codified, his books are so full of character and plot issues and so bloated as to be unsalvageable. Five years later, Del Rey published his first volume in his *Heritage of Shannara* series. At first glance, the new series would be, much like *The Wishsong*, a repeat of *The Sword of Shannara*, making it a copy of a copy of Tolkien yet again. By this point, the *Shannara* setting had its own set of cliches and formulae to which Brooks would slavishly adhere. Nevertheless, *The Heritage of Shannara* seemed to be a step in the right direction and an excellent place to retire the setting. If only Brooks had. The term "hack" comes to mind. Although not an incredible work of literature, the novel was highly unique in that its protagonist was a Dark Elf who was wracked by a morality that ran contrary to that of his subterranean society and culture, leading to his exile and search for acceptance on the surface. The nature of magic and the sundering of the world into a number of different elemental realms reachable only through magic gates were excellent gimmicks and highly imaginative. The solitary protagonist would, through the course of his journey, find all of his prejudices and beliefs challenged, as would some of his racial opponents. The philosophical underpinnings of magic actually make a lot of sense and speak more to quantum physics than to esoteric spirituality. Seven novels in all, *The Deathgate Cycle* is an incredibly original, bold, and challenging piece of fantasy literature. Tad Williams finally completed his trilogy, *Memory, Sorrow, and Thorn* during this period. Terry Brooks published a prequel to *The Sword of Shannara* that completely undid all of the progress he had achieved with his *Heritage* series, and it became apparent that he intended to pound his world to death with sequels and tie-ins that sought to unite the current modern world with his decaying fantasy edifice. Feist would

start publication on The Serpentwar Saga, which lacked the vigor, depth, and heroism of The Riftwar Saga but made up for it with a depressingly heady dose of directionless nihilism, marking a distinct shift in the tone and substance of his work. David Eddings would with acknowledgements to his wife, Leigh publish a sequel to his Belgariad and produce a series of novels that would follow-up on The Elenium with just as much adherence to the formulae that made him a paint-by-numbers success in the first place. A few new authors emerged onto the scene and a few more returned with new projects. Friedman debuted in fantasy with the science-fiction-infused Coldfire Trilogy. Though subsequent novels in the trilogy would shift focus onto the character of Colbey Calistinsson, it was not the most imaginative fusion of high fantasy with Norse myth. Colbey is a male Mary Sue character who cannot be defeated and is capable of mastering any challenge that opposes him. The real dramatic tension is generated by the tightrope Colbey must walk, as his strict moral and ethical code is unwavering and might even lead him to inadvertently cause Ragnarok. Perhaps it is better that she writes in a modern voice instead of falling into the same trap as R. Salvatore and his trusty thesaurus. What if humans landed on a planet that responded to their subconscious, making their fears real? What if this could manifest itself as magic and be controlled? What sort of institutions, programs, and individual actions could be taken to create stability and order on such a world? What kind of impact would this have on the native ecosystem of such a world and upon the planet itself? Tackling these questions sets Friedman head-and-shoulders above other, more popular fantasy writers. Far more heavily influenced by Isaac Asimov than by J. Tolkien, Friedman ignored many of the formulaic fantasy conventions that had become canonized by the late s. Thus, her work remained fresh, innovative, and unsurprisingly overlooked by all but a few. Incorporation of a believable antihero who chose evil for the good of the world introduces moral quandary and rumination on the human condition beyond simply examining how societies and institutions would be shaped in the presence of a magical that seemed to resist the rational. Similar to Friedman, Modesitt was heavily influenced by science-fiction and enamored of many philosophical questions regarding how societies and individuals deal with worlds where chaos and order are in constant combat with one another. Ethical questions, ecology, time travel, immortality, music, war, the physical and mental price of power, and other themes make frequent appearances throughout his Saga of Recluse. A prolific writer, Modesitt would hammer out nearly a book a year sometimes two set in this saga. However, he would also succumb to the same self-codification and self-imposed formalism that Brooks and Eddings would. Narrative weaknesses do plague The Saga of Recluse--the series itself jumps back-and-forth in time, making an exact chronology difficult to follow and the novels themselves often shift perspective. Yet again, like Jordan, Goodkind is compared with J. His prose is dull and uninspired, his narrative employs nearly every single cliché in the most soulless manner, he recycles his plots and conflicts in every single subsequent novel with only minor variations, and he spoonfeeds the reader with his Randian Objectivism with no real room for alternate perspectives or philosophies. The characters are flat and never really advance or grow. Essentially, Goodkind is the fantasy version of Ayn Rand: Very rarely did the novels really speak to the human condition. Authors began to delve into endless repetition of their own works, creating infinitely self-referential cycles instead of branching off and breaking new ground. There is no real thematic resonance in any of the prose--Tolkien and his sources might be imitated to varying degrees of substantial value but their voice is either ignored or imitated so poorly as to be excruciating. However, during the latter half of the 90s, more authors began to emerge, many of whom displayed a more nihilistic bent. The reliance of gimmicks began to increase. For example, Dave Wolverton writing under the pseudonym of David Farland would write his Runelords series centered on an equally unique gimmick--the use of branded runes to "donate" traits to certain lords and warriors to make them superhuman. The donors would lose their ability to use that trait. For example, by donating your strength, you become bedridden; intelligence, an idiot; sight, blind; hearing, deaf. Mostly the donors were volunteers and their families were treated well. Nevertheless, it does grate upon our modern sensitivities to see people enslaved in such a bizarre manner and viscerally robbed of their own natural abilities for the glorification and enhancement of one person. During the latter half of the 90s, though, two authors would release stupendous works that would shake up the fantasy scene beyond recognition. A Game of Thrones is not a happy tale. Martin uses fantasy as a backdrop and vehicle to tell his story. The fantasy world is rich and well-detailed, full

of diverse cultures beyond the chivalric pseudo-Europe of Westeros. It is the story of a very human civil war, although he does include a looming supernatural threat. Goodkind beats us over the head with his message. Steven Erikson succeeds where R. Martin, Erikson also asks incredibly difficult questions about religion, race, benevolent despotism and tyranny, and the decline of civilizations. Yet Erikson pulls inspiration from a host of other places as well, such as history like Martin, the psychology of the rank-and-file soldier like Glen Cook, and even throws in dark, dead gods. The series in Fantasy a Mess? Jordan and Goodkind further dilute their own work with grotesquely turgid prose. Attempts at philosophical exploration are handled clumsily, either descending into droning sophistry and moralizing or incoherent gimmickry. These are the most popular authors, propped up by a fanbase that was birthed by Tolkien fandom in the series with a thirst for the same story ad infinitum. Indeed, the nature of their inquiry is much less fantasy and far more "speculative" and "science-fiction" oriented, hearkening back to the 60s and 70s. These authors incorporated gimmicks not to turn their settings into vast, immobile McGuffins but as vehicles for their speculative explorations. Unfortunately, these authors and their works had a very limited appeal or impact during the series when compared to Jordan, Brooks, Eddings, and Goodkind. Although *Memory, Sorrow, and Thorn* had a very limited appeal, it did have the very important impact of inspiring George R. R. Martin to turn his own hand to fantasy. Martin employed the trappings of fantasy but drew far more from historical reality to fuel his narrative. Erikson and later Esslemont would bring their impossibly vast and realized world of the Malazan Empire into print with a vengeance.

Chapter 3 : Mickey Zucker Reichert - Wikipedia

Personal life. Reichert is a pediatrician, and is a Doctor of Medicine (M.D.). She is from a town in Iowa. She has fostered and adopted children, as well as a variety of animals "from mice to horses".

Chapter 4 : The Last of the Renshai by Mickey Zucker Reichert

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Chapter 5 : Legend of Nightfall by Mickey Zucker Reichert | calendrierdelascience.com

Mickey Zucker Reichert is a pediatrician, parent, animal lover, and author of twenty-some novels including Renshai, Nightfall, Barakhai, and Bifrost series, one illustrated novella, and fifty-plus short stories. She can be found at calendrierdelascience.com

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About Mickey Zucker Reichert. Mickey Zucker Reichert is a pediatrician, parent, animal lover, and author of more than 20 novels, including those in the Renshai Chronicles, Legend of Nightfall, and Beasts of Barakhai series.

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The Return of Nightfall is a welcome homecoming." "Booklog "The terrific action is fast-paced, hooking the audience from the start, but the heart of this novel is the characters who keep readers riveted to learn what is happening to each of the significant players.

Chapter 8 : The Caffeinated Symposium: Fantasy: - The Age of the Doorstops and Gimmicks

Mickey Zucker Reichert is a pediatrician, parent, animal lover, and author of more than 20 novels, including those in the

Renshai Chronicles, Legend of Nightfall, and Beasts of Barakhai series. She has also written one illustrated novella and more than 50 short stories.

Chapter 9 : Summary Bibliography: Mickey Zucker Reichert

Posts about Mickey Zucker Reichert written by Lauren Zurchin.