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There is a remarkable unity to the work of Edmund Husserl, but there are also many difficulties in it. The unity is the result of a single personal and philo sophical quest working itself out in concrete phenomenological analyses; the difficulties are due to the inadequacy of initial conceptions which becomes felt as those analyses become progressively deeper and more extensive. ! Anyone who has followed the course of Husserl's work is struck by the constant reemergence of the same problems and by the

insightfulness of the inquiries which press toward their solution. However one also becomes aware of Husserl's own dissatisfaction with his work, once so movingly expressed in a 2 personal note. It is the purpose of the present work to examine and revive one of the issues which gave Husserl difficulty, namely, the problem of an introduction to phenomenology. Several of Husserl's writings published after Logical Investigations were either subtitled or referred to by him as "introductions to phenomenology." 3 These works serve to acquaint the reader with the specific character of Husserl's transcendental phenomenology and with the problems to which it is to provide the solution. They include discussions and analyses which pertain to what has come to be known as "ways" into transcendental phenomenology. 4 The issue here is the proper access to transcendental phenomenology. Reading lyric poetry over the past century.

The Lyric Theory Reader collects major essays on the modern idea of lyric, made available here for the first time in one place. Representing a wide range of perspectives in Anglo-American literary criticism from the twentieth and twenty-first centuries, the collection as a whole documents the diversity and energy of ongoing critical conversations about lyric poetry. Virginia Jackson and Yopie Prins frame these conversations with a general introduction, bibliographies for further reading, and introductions to each of the anthology's ten sections: genre theory, historical models of lyric, New Criticism, structuralist and post-structuralist reading, Frankfurt School approaches, phenomenologies of lyric reading, avant-garde anti-lyricism, lyric and sexual difference, and comparative lyric. Designed for students, teachers, scholars, poets, and readers with a general interest in poetics, this book presents an intellectual history of the

theory of lyric reading that has circulated both within and beyond the classroom, wherever poetry is taught, read, discussed, and debated today. Offers suggestions for approaching Hegel's most difficult and important work. For centuries, a central goal of art has been to make us see the world with new eyes. Thinkers from Edmund Burke to Elaine Scarry have understood this effort as the attempt to create new forms. But as anyone who has ever worn out a song by repeated listening knows, artistic form is hardly immune to sensation-killing habit. Some of our most ambitious writers—Keats, Proust, Nabokov, Ashbery—have been obsessed by this problem. Attempting to create an image that never gets old, they experiment with virtual, ideal forms. Poems and novels become workshops, as fragments of the real world are scrutinized for insights and the shape of an ideal artwork is pieced together. These writers, voracious in their appetite for any knowledge that will further

their goal, find help in unlikely places. The logic of totalitarian regimes, the phenomenology of music, the pathology of addiction, and global commodity exchange furnish them with tools and models for arresting neurobiological time. Reading central works of the past two centuries in light of their shared ambition, Clune produces a revisionary understanding of some of our most important literature. In the wake of so many other keys to the treasure, whoever undertakes still another book of criticism on the novels and drama of Samuel Beckett must assume the grave burden of justifying the attempt, especially for him who like one of John Barth's recent fictional characterizations of himself, believes that the key to the treasure is the treasure itself. No one will ever have the privilege of the last word on these texts, since any words other than the author's own found therein must be referred back to the text themselves for cautious verification. Indeed, the words the author has used

to create the oeuvre stand by virtue of their own creativeness, or fail in their pretense, and need no critical comment to be appreciated for what they have achieved or have failed to achieve. In criticism there is no privileged point of view - not even the author's own. He has consulted his knowledge and experience to make the work, and whoever would criticize his efforts would seem to owe him the indulgence of doing the same. If communication is mediated through the works, the author and his readers respond in reciprocal fashion to the expressiveness of their contexts. For the philosopher of art, the challenge is extremely tempting - on a manifold count. Situated at the intersection of ecocriticism, affect studies, and Romantic studies, this collection breaks new ground on the role of emotions in Western environmentalism. Recent scholarship highlights how traffic between Romantic-era literature and science helped to catalyze Green Romanticism.

Closer to our own moment, the affective turn reflects similar cross-disciplinary collaboration, as many scholars now see the physiological phenomenon of affect as a force central to how we develop conscious attitudes and commitments. Together, these trends offer suggestive insights for the study of Green Romanticism. While critics have traditionally positioned Romantic Nature as idealized and illusory, Romantic representations of nature are, in fact, ambivalent, scientifically informed, and ethically engaged. They often reflect writers' efforts to capture the fleeting experience of affect, raising urgent questions about how nature evokes feelings, and what demands these sensations place upon the feeling subject. By focusing on the affective dimensions of Green Romanticism, Wordsworth and the Green Romantics advances a vision of Romantic ecology that complicates scholarly perceptions of Romantic Nature, as well as popular

caricatures of the Romantics as naive nature lovers. This collection will interest scholars and students of Romanticism, eighteenth- and nineteenth-century British literature, ecocriticism, affect studies, and those who work at the intersection of literature and science. The collected essays of *Aphoristic Modernity: 1880 to the Present* showcase aphoristic and epigrammatic writing as both a reflection of, and influence upon, the fragmented culture of modernity from the late nineteenth- to the twenty-first century. Poetry is dead. Poetry is all around us. Both are trite truisms that this book exploits and challenges. In his 1798 *Advertisement to Lyrical Ballads*, William Wordsworth anticipates that readers accustomed to the poetic norms of the day might not recognize his experiments as poems and might signal their awkward confusion upon opening the book by looking round for poetry, as if seeking it elsewhere. *Look Round for Poetry* transforms

Wordsworth's idiomatic expression into a methodological charge. By placing tropes and figures common to Romantic and Post-Romantic poems in conjunction with contemporary economic, technological, and political discourse, *Look Round for Poetry* identifies poetry's untimely echoes in discourses not always read as poetry or not always read poetically. Once one begins looking round for poetry, McGrath insists, one might discover it in some surprising contexts. In chapters that spring from poems by Wordsworth, Lucille Clifton, John Keats, and Percy Bysshe Shelley, McGrath reads poetic examples of understatement alongside market demands for more; the downturned brow as a figure for economic catastrophe; Romantic cloud metaphors alongside the rhetoric of cloud computing; the election of the dead as a poetical, and not just a political, act; and poetic investigations into the power of prepositions as theories of political assembly. For poetry

to retain a vital power, McGrath argues, we need to become ignorant of what we think we mean by it. In the process we may discover critical vocabularies that engage the complexity of social life all around us. In *Looking Away*, Rei Terada revisits debates about appearance and reality in order to make a startling claim: that the purpose of such debates is to police feelings of dissatisfaction with the given world. Terada proposes that the connection between dissatisfaction and ephemeral phenomenality reveals a hitherto-unknown alternative to aesthetics that expresses our right to desire something other than experience "as is", even those parts of it that really cannot be otherwise. "The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations, as visual attempts to tame the wild, alleviating fears of a

savage frontier through views that subdue the landscape to the eye. Zachary Tavlín's "Glancing Visions" challenges the long-standing assumption that visuality in nineteenth-century art and literature was inherently imperialistic or possessive. While there is much to be said for both material, economic, and theological impulses to clear the wilderness, superimpose a national identity, and usher in a Puritanical idyll, many literary figures of the era display a purposeful disdain for the "possessive gaze," signaling instead a preference for subtle glances, often informed by early photography, Impressionism, new techniques in portraiture, and, soon after, the dawn of cinema. The visual subjectivities and contingencies introduced by these media made room for a visual counter-narrative, one informed by a mode of seeing that moves fast and lightly across the surface of things. Tavlín probes Nathaniel Hawthorne's idea of the imagination, one that derives

from both the camera obscura (in "The Custom House") and the daguerreotype (in The House of the Seven Gables), each in its way an instance of the "glance" and entirely dependent on temporal moments. The poetry of Frances Ellen Watkins Harper toggles between gazes and glances, unsettling two competing forms of racialized seeing as they pertain to nineteenth-century Black life and racial hierarchies--the sentimental gaze and the slave trader's glance--highlighting the life-and-death stakes of both looking anyone squarely in the eye and looking away. Emily Dickinson's "certain slant of light," syntactical oddities, and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency, "the ungrounded life's only defense against the abyss of non-being." Tavlin investigates, as well, Henry James's vexed but entirely dependent relationship to literary and painterly impressionism, and William

Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar. Each of these literary artists, Tavlin argues--via their own distinctive sensibilities and the artistic or technological counterparts that informed them--refuse the authoritative, all-possessive gaze in favor of the glance, a mode of seeing, thinking, and being that made way for what we now think of as commonplace, namely "modernity"-- New England's Puritans were devoted to self-scrutiny. Consumed by the pursuit of pure hearts, they latched on to sincerity as both an ideal and a social process. It fueled examinations of inner lives, governed behavior, and provided a standard against which both could be judged. In a remote, politically volatile frontier, settlers gambled that sincerity would reinforce social cohesion and shore up communal happiness. Sincere feelings and the discursive practices that manifested them promised a safe haven in a

world of grinding uncertainty. But as Ana Schwartz demonstrates, if sincerity promised much, it often delivered more: it bred shame and resentment among the English settlers and, all too often, extraordinary violence toward their Algonquian neighbors and the captured Africans who lived among them. Populating her "city on a hill" with the stock characters of Puritan studies as well as obscure actors, Schwartz breathes new life into our understanding of colonial New England. What's more, we realize that since God is the essence of earthly human existence, Hegel's vision of Christianity excludes divine personality and eschatology; we must reject the traditional "right-wing" interpretation as well. First published in 1801, Hegel's *Phenomenology of Spirit* has exercised considerable influence on subsequent thinkers, from Marx and Kierkegaard to Heidegger, Kojève, Adorno and Derrida. Connecting aesthetic experience with our experience

of nature or with other cultural artifacts, *Aesthetics as Phenomenology* focuses on what art means for cognition, recognition, and affect—how art changes our everyday disposition or behavior. Günter Figal engages in a penetrating analysis of the moment at which, in our contemplation of a work of art, reaction and thought confront each other. For those trained in the visual arts and for more casual viewers, Figal unmasks art as a decentering experience that opens further possibilities for understanding our lives and our world. *Spoiled Distinctions* investigates crises of evaluation in twentieth-century France. Taking Marcel Proust as its central figure, the book theorizes the disorienting force of everyday aesthetic experience. In a series of surprising readings, Hannah Freed-Thall frees Proust from his reputation as the most refined of high modernists. The author of *In Search of Lost Time* appears here as a journalist and newspaper enthusiast, a literary

ventriloquist and connoisseur of popular scandals, and a writer attentive to the unsophisticated phenomenology of the here and now. The final chapters of the book consider the legacy of Proust's experiments with inestimable worth. Authors Francis Ponge, Nathalie Sarraute, and Yasmina Reza also explore the underside of cultural distinction. With Proust, they elaborate modernist variations on the beautiful and sublime—from nuance to the "whatever" and from the awkward to the sickly-sweet. *Spoiled Distinctions* thus revitalizes the critical discourse on aesthetics. Mapping the intersection of phenomenology, aesthetic theory, and the sociology of culture, the book reveals how enchanting the ordinary can be. Reveals the hidden origins of kitsch in poetry from the eighteenth century. Taking its title from John Keats, *My Silver Planet* contends that the problem of elite poetry's relation to popular culture bears the indelible mark of its

turbulent incorporation of vernacular poetry—a legacy shaped by nostalgia, contempt, and fraudulence. Daniel Tiffany reactivates and fundamentally redefines the concept of kitsch, freeing it from modernist misapprehension and ridicule, by tracing its origin to poetry's alienation from the emergent category of literature. Tiffany excavates the forgotten history of poetry's relation to kitsch, beginning with the exuberant revival of archaic (and often spurious) ballads in Britain in the early eighteenth century. In these controversial events of poetic imposture, Tiffany identifies a submerged pact—in opposition to the bourgeois values of literature—between elite and vernacular poetics. Tiffany argues that the ballad revival—the earliest explicit formation of what we now call popular culture—sparked a perilous but seemingly irresistible flirtation (among elite audiences) with poetic forgery that endures today in the ambiguity of the kitsch artifact: Is it real or fake, art or kitsch? He goes on to trace the

genealogy of kitsch in texts ranging from nursery rhymes and poetic melodrama to the lyric commodities of Baudelaire. He scrutinizes the fascist "paradise" inscribed in Ezra Pound's Cantos as well as the avant-garde poetry of the New York School and its debt to pop and "plastic" art. By exposing and elaborating the historical poetics of kitsch, My Silver Planet transforms our sense of kitsch as a category of material culture. This book argues that Coleridge's most important philosophical ideas were expressed not through theoretical argument but through his poems. This book consists of a significant and valuable reappraisal of Hegel's Phenomenology of Spirit by a number of outstanding, international Hegel scholars. Key questions and issues are discussed. No other book on the Phenomenology brings together penetrating articles by renowned Hegel scholars, and no previous book has included responses to articles by equally celebrated scholars. The result is that this book is

unique in providing a wealth of insights into the Phenomenology of Spirit from a variety of perspectives. Among the crucial issues of interpretation which are tackled in this book are Hegel's concept of truth (the focus of Professor H.S. Harris's incisive opening article), the relationship between the Phenomenology and Hegel's system (discussed by Professor Rüdiger Bubner), the master-slave dialectic, the unhappy consciousness and conscience. Experienced Hegel scholars and students new to Hegel will benefit from the format of the book in which distinguished scholars comment upon the key and contentious aspects of the main articles. Crucial issues of interpretation are highlighted clearly. A formidable critical project on the limits of antiracist philosophy. Exploring anxieties raised by Atlantic slavery in radical enlightenment literature concerned about political unfreedom in Europe, Metaracial argues that Hegel's philosophy assuages these

anxieties for the left. Interpreting Hegel beside Rousseau, Kant, Mary Shelley, and Marx, Terada traces Hegel's transposition of racial hierarchy into a hierarchy of stances toward reality. By doing so, she argues, Hegel is simultaneously antiracist and antiblack. In dialogue with Black Studies, psychoanalysis, and critical theory, *Metaracial* offers a genealogy of the limits of antiracism. *Disaffected Parties* reveals how alienation from politics effected crucial changes to the shape and status of literary form. Recovering the earliest expressions of grumbling, irritability, and cynicism towards politics, this study asks how unsettled partisan legacies converged with more recent discontents to forge a seminal period in the making of English literature, and thereby poses wide-ranging questions about the lines between politics and aesthetics. Reading works including Laurence Sterne's *Tristram Shandy*, James Boswell's *Life of Johnson*, the novels of Maria Edgeworth and

Jane Austen, and the satirical poetry of Lord Byron in tandem with print culture and partisan activity, this book shows how these writings remained animated by disaffected impulses and recalcitrant energies at odds with available party positions and emerging governmental norms—even as they sought to imagine perspectives that looked beyond the divided political world altogether. 'No one can be more sick of or indifferent to politics than I am' Lord Byron wrote in 1820. Between the later eighteenth century and the Romantic age, disaffected political attitudes acquired increasingly familiar shapes. Yet this was also a period of ferment in which unrest associated with the global age of revolutions (including a dynamic transatlantic opposition movement) collided with often inchoate assemblages of parties and constituencies. As writers adopted increasingly emphatic removes from the political arena and cultivated familiar stances of cynicism,

detachment, and retreat, their estrangement also promised to loop back into political engagement-and to make their works 'parties' all their own. Pragmatism Ascendent is the last of four volumes on the contribution of pragmatism to American philosophy and Western philosophy as a whole. It covers the period of American philosophy's greatest influence worldwide, from the second half of the 20th century through the beginning of the 21st. The book provides an account of the way pragmatism reinterprets the revolutionary contributions of Kant and Hegel, the significance of pragmatism's original vision, and the expansion of classic pragmatism to incorporate the strongest themes of Hegelian and Darwinian sources. In the process, it addresses many topics either scanted or not addressed at all in most overviews of the pragmatism's relevance today. Noting the conceptual stalemate, confusion, and inertia of much of current Western philosophy, Margolis advances a new line

of inquiry. He considers a fresh conception of the human agent as a hybrid artifact of englanguaged culture, the decline of all forms of cognitive privilege, the pragmatist sense of the practical adequacy of philosophical solutions, and the possibilities for a recuperative convergence of the best resources of Western philosophy's most viable movements. Wordsworth has traditionally been understood as the 'poet of memory'. This book argues that 'unremembered pleasure', an idea Wordsworth formulates in 'Tintern Abbey' but is often overlooked by modern readers, is central to understanding his writing. Wordsworth's poems discover and articulate a broad range of previously unfelt, unnoticed, and unconscious satisfactions. As well as providing new interpretations of major and under-studied writing by Wordsworth, this volume challenges a long tradition of psychoanalytic reading of romanticism, which uses trauma to explain the limits of literary memory. The

book contests key psychoanalytic concepts in literary criticism including repression, sublimation, mourning, and pleasure. It asks what it would mean for us to be 'surprised by joy'. What does it mean to live during wartime away from the battle zone? What is it like for citizens to go about daily routines while their country sends soldiers to kill and be killed across the globe? Timely and thought-provoking, *War at a Distance* considers how those left on the home front register wars and wartime in their everyday lives, particularly when military conflict remains removed from immediate perception, available only through media forms. Looking back over two centuries, Mary Favret locates the origins of modern wartime in the Napoleonic era and describes how global military operations affected the British populace, as the nation's army and navy waged battles far from home for decades. She reveals that the literature and art produced in Britain during the late eighteenth and early

nineteenth centuries obsessively cultivated means for feeling as much as understanding such wars, and established forms still relevant today. Favret examines wartime literature and art as varied as meditations on the *Iliad*, the history of meteorology, landscape painting in India, and popular poetry in newspapers and periodicals; she locates the embedded sense of war and dislocation in works ranging from Austen, Coleridge, and Wordsworth to Woolf, Stevens, and Sebald; and she contemplates how literature provides the public with methods for responding to violent calamities happening elsewhere. Bringing to light Romanticism's legacy in reflections on modern warfare, this book shows that war's absent presence affects home in deep and irrevocable ways. "Cinematic motion has long been celebrated as an emblem of change and fluidity or claimed as the source of cinema's impression of reality. But such general claims

undermine the sheer variety of forms that motion can take onscreen—the sweep of a gesture, the rush of a camera movement, the slow transformations of a natural landscape. What might we learn about the moving image when we begin to account for the many ways that movements move? In *The Shape of Motion: Cinema and the Aesthetics of Movement*, Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema's "motion forms": structures, patterns, or shapes of movement unique to the moving image. From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators, to the pulsing abstractions that emerge from rapid lateral tracking shots, to the bleeding pixel-formations caused by the glitches of digital video compression, each motion form opens up the aesthetics of movement to film theoretical inquiry. By pairing close analyses of onscreen movement in narrative and experimental films with

concepts from Maurice Merleau-Ponty, Henri Bergson, and Immanuel Kant, Schonig rethinks longstanding assumptions within film studies, such as indexical accounts of photographic images and analogies between the camera and the human eye. Arguing against the intuition that cinema reproduces our natural perception of motion, *The Shape of Motion* shows how cinema's motion forms do not merely transpose the movements of the world in front of the camera; they transform them"

MISperformance: essays in shifting perspectives is a collection of essays that address a spectrum of cultural, organizational, technological, ecological, political and daily performances by focusing on the causes and consequences of a misfire, misconception, misrecognition, misnaming, misfitting etc. Aspects and impacts of *MISperformance* that are susceptible to provoking disturbances, distortions, alternations, abortions, if not disasters

within diverse spheres of private and social life, including aesthetic and political practices, are investigated in the light of their potentially both regressive, even tragic outcome, and resistant, even transgressive efficacy, as also the absence or abandonment of any reason in or for performance. From painting to poetry to new media technologies, this book theorizes "the image" beyond the logic of representationalism and provokes new ways of engaging topics of embodiment, agency, history, and technology. "Argues for the importance of states of careless inattention and easygoing dispassion to literary and scientific works inspired by Francis Bacon's philosophy of nature, retrieving a counternarrative to the rise of scientific method and its attendant ethos of rigor in the intellectual culture of seventeenth-century England"-- In Introduction to a Phenomenology of Life, renowned French philosopher Renaud Barbaras aims to

construct the basis for a phenomenology of life. Called an introduction because it has to deal with philosophical limits and presuppositions, it is much more, as Barbaras investigates life in its phenomenological senses, approached through the duality of its intransitive and transitive senses. Originally published in French (Introduction à une phénoménologie de la vie) Introduction to a Phenomenology of Life first defines the problem of life phenomenologically, then studies the failures of the phenomenological movement to adequately think about life, and finally elaborates a new, original, and productive approach to the problem. Combining original interpretations and expert readings of philosophers such as Heidegger, Henry, Bergson, and Merleau-Ponty, Barbaras offers a powerful and important contribution to phenomenology and continental thought. The Yield is a once-in-a-generation reinterpretation of the oeuvre

of Franz Kafka. At the same time, it is a powerful new entry in the debates about the supposed secularity of the modern age. Kafka is one of the most admired writers of the last century, but this book presents us with a Kafka few will recognize. It does so through a fine-grained analysis of the three hundred "thoughts" the writer penned near the end of World War I, when he had just been diagnosed with tuberculosis. Since they were discovered after Kafka's death, the meaning of the so-called "Zürcher aphorisms" has been open to debate. Paul North's elucidation of what amounts to Kafka's only theoretical work shows them to contain solutions to problems Europe has faced throughout modernity. Kafka offers responses to phenomena of violence, discrimination, political repression, misunderstanding, ethnic hatred, fantasies of technological progress, and the subjugation of the worker, among other problems.

Reflecting on secular modernity and the theological ideas that continue to determine it, he critiques the ideas of sin, suffering, the messiah, paradise, truth, the power of art, good will, and knowledge. Kafka's controversial alternative to the bad state of affairs in his day? Rather than fight it, give in. Developing some of Kafka's arguments, *The Yield* describes the ways that Kafka envisions we can be good by "yielding" to our situation instead of striving for something better. In *Looking Away*, Rei Terada revisits debates about appearance and reality in order to make a startling claim: that the purpose of such debates is to police feelings of dissatisfaction with the given world. Focusing on romantic and post-romantic thought after Kant, Terada argues that acceptance of the world "as is" is coerced by canonical epistemology and aesthetics. In guilty evasions of this coercion, post-Kantian thinkers cultivate fleeting, aberrant appearances, perceptual experiences that do

not present themselves as facts to be accepted and therefore become images of freedom. This "phenomenophilia," she suggests, informs romanticism and subsequent philosophical thought with a nascent queer theory. Through graceful readings of Coleridge's obsession with perceptual ephemera, or "spectra," recorded in his Notebooks; of Kant's efforts in his First and Third Critiques to come to terms with the given world; of Nietzsche's responses to Kant and his meditations on ephemeral phenomenal experiences; and of Adorno's interpretations of both Nietzsche and Kant, Terada proposes that the connection between dissatisfaction and ephemeral phenomenality reveals a hitherto-unknown alternative to aesthetics that expresses our right to desire something other than experience "as is," even those parts of it that really cannot be otherwise. Hegel's Phenomenology is considered by many to be the most difficult book in the philosophical

canon. While some authors have published excellent essays on various chapters and aspects of the book, few authors have successfully tackled the whole. In *The Unity of Hegel's "Phenomenology of Spirit"*, Jon Stewart interprets Hegel's work as a dialectical transformation of Kantian transcendental philosophy, providing from this unified standpoint a case for Hegel's own conception of philosophy as a system. In restoring them to their larger systematic contexts, Stewart clarifies Hegel's individual analyses, as well as indicating the meaning and significance of the transitions and illustrating the parallelisms between the respective analyses. Many of Hegel's main themes—universal-particular, mediacy-immediacy—are traced through the text, demonstrating Hegel's formal continuity. By examining at the microlevel the particulars of the dialectical movement, and by analyzing at the macrolevel the role of the argument in question in the context of the work as a whole,

Stewart provides a detailed analysis of the Phenomenology and a significant scholarly demonstration of Hegel's own conception of the Phenomenology as a part of a systematic philosophy. In the Romantic period's economics of 'fiat' money the legacy of romanticism involves absolutist gestures of verbal fiat. Focused on William Wordsworth, but in constant range of his poet-successors and modern critics, Romantic Fiat presents an argument for a double romantic signature of 'let there be' and 'let be.' Thinking through Poetry: Field Reports on Romantic Lyric pursues two goals. The title signals the contribution to debates about reading. Do we think 'through' - 'by means of', 'with'- poems, sympathetically elaborating their surfaces? Is this compatible with a second meaning: 'thinking through' poems to their end-solving a problem, getting to its root, its deep truth? Third, can we square these surface and depth readings with a speculative, philosophical criticism to which

the poem carries us, where 'through' denotes a 'going beyond?' All three meanings of 'through' are in play throughout. The subtitle applies 'field' first to Romantic studies since the 1980s, a field that this project reflects upon from beginning to end. Examples are drawn especially from Wordsworth, but also from Coleridge and, in assessing Romanticism's afterlife, from Stevens. 'Field' also characterizes the shift from a unitary to a field-concept of form during that time-span, a shift pursued through prolonged engagement with Spinoza. 'Field' thus underscores the synthesis of form and history, the importance of analytic scale to that synthesis, and the displacement of entity (text) by 'relation' as the object of investigation. While the book historically connects early nineteenth-century intellectual trends to twentieth- and twenty-first-century scientific revolutions, its focuses on introducing new models to literary criticism. Unlike

accounts of the influence of science on literature, or various 'literature + X' approaches (literature and ecology, literature and cognitive science), it constructs its object of inquiry in a way cognate with work in non-humanities disciplines, thus highlighting a certain unity to human knowledge. The claim is that specialists in literature should think the way distinguished scientists think, and vice versa. Is writing haunted by a categorical imperative? Does the Kantian sublime continue to shape the writer's vocation, even for twentieth-century authors? What precise shape, form, or figure does this residue of sublimity take in the fictions that follow from it—and that leave it in ruins? This book explores these questions through readings of three authors who bear witness to an ambiguous exigency: writing as a demanding and exclusive task, at odds with life, but also a mere compulsion, a drive without end or reason, even a kind of torture. If Kafka,

Blanchot, and Beckett mimic a sublime vocation in their extreme devotion to writing, they do so in full awareness that the trajectory it dictates leads not to metaphysical redemption but rather downward, into the uncanny element of fiction. As this book argues, the sublime has always been a deeply melancholy affair, even in its classical Kantian form, but it is in the attenuated speech of narrative voices progressively stripped of their resources and rewards that the true nature of this melancholy is revealed. This collection provides new readings of Frankenstein from a myriad of established and burgeoning theoretical vantages including narrative theory, cognitive and affect theory, the new materialism, media theory, critical race theory, queer and gender studies, deconstruction, psychoanalysis, and others. Demonstrating how the literary power of Frankenstein rests on its ability to theorize questions of mind, self, language, matter, and the socio-historic that also

drive these critical approaches, this volume illustrates the ongoing intellectual richness found both in Mary Shelley's work and contemporary ways of thinking about it. Master philosopher and cultural theorist tackles the founder of modern dialectics In this major new study, the philosopher and cultural theorist Fredric Jameson offers a new reading of Hegel's foundational text Phenomenology of Spirit. In contrast to those who see the Phenomenology as a closed system ending with Absolute Spirit, Jameson's reading presents an open work in which Hegel has not yet reconstituted himself in terms of a systematic philosophy (Hegelianism) and in which the moments of the dialectic and its levels have not yet been formalized. Hegel's text executes a dazzling variety of changes on conceptual relationships, in terms with are never allowed to freeze over and become reified in purely philosophical named concepts. The ending, on the aftermath of the French Revolution, is

interpreted by Jameson, contra Fukuyama's "end of history," as a provisional stalemate between the political and the social, which is here extrapolated to our own time. This book re-evaluates the philosophical status of Samuel Taylor Coleridge by providing an extended comparison between his work and the phenomenological theory of Edmund Husserl. Examining Coleridge's accounts of the imagination, perception, poetic creativity and literary criticism, it draws a systematic and coherent structure out of a range of Coleridge's philosophical writing. In addition, it also applies the principles of Coleridge's philosophy to an interpretation of his own poetic output. John Keats remains one of the most familiar and beloved of English poets, but has received surprisingly little critical attention in recent years. This study is a fresh contribution to Keats criticism and Romantic scholarship, positioning Keats as a figure of philosophical interest who warrants renewed

attention. Exploring Keats's own Romantic accounts of feeling and thinking, this study draws a connection between poetry and the phenomenological branches of modern philosophy. The study takes Keats's poetic evocation of touching hands, wandering feet, beating hearts and breathing bodies as a descriptive elaboration of consciousness and a phenomenological account of experience. The philosophical terms of analysis adopted here challenge the orthodoxies of Keats scholarship, traditionally characterised by the careful historicisation of a limited canon. The philosophical framework of analysis enhances the readings put forward, while Keats's poems, in turn, serve to give fuller expression of those ideas themselves. Using Keats as a particular case, this book also demonstrates the ways in which theory and philosophy supplement literary scholarship. In a series of exquisite close readings of Arabic and Arab Jewish

writing, Jeffrey Sacks considers the relation of poetic statement to individual and collective loss, the dispossession of peoples and languages, and singular events of destruction in the nineteenth, twentieth, and twenty-first centuries. Addressing the work of Mahmoud Darwish, Ahmad Faris al-Shidyaq, Elias Khoury, Edmond Amran El Maleh, Shimon Ballas, and Taha Husayn, Sacks demonstrates the reiterated incursion of loss into the time of life—losses that language declines to mourn. Language occurs as the iteration of loss, confounding its domestication in the form of the monolingual state in the Arabic nineteenth century's fallout. Reading the late lyric poetry of the Palestinian poet Mahmoud Darwish in relation to the destruction of Palestine in 1948, Sacks reconsiders the nineteenth century Arabic nahda and its relation to colonialism, philology, and the European Enlightenment. He argues that this event is one of catastrophic loss, wherein the past suddenly appears as if it

belonged to another time. Reading al-Shidyaq's al-Saq 'ala al-saq (1855) and the legacies to which it points in post-1948 writing in Arabic, Hebrew, and French, Sacks underlines a displacement and relocation of the Arabic word *adab* and its practice, offering a novel contribution to Arabic and Middle East Studies, critical theory, poetics, aesthetics, and comparative

literature. Drawing on writings of Jacques Derrida, Walter Benjamin, Avital Ronell, Judith Butler, Theodor Adorno, and Edward W. Said, *Iterations of Loss* shows that language interrupts its pacification as an event of aesthetic coherency, to suggest that literary comparison does not privilege a renewed giving of sense but gives place to a new sense of relation.