

LOOKING AWAY

Phenomenology and Dissatisfaction:
Kant to Adorno

REITERADA



Looking Away Phenomenality And Dissatisfaction Kant To Adorno

Ameeth Vijay



Looking Away Phenomenality And Dissatisfaction Kant To Adorno:

Looking Away Rei Terada, 2009-04-30 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

Topothesia Ameeth Vijay, 2023-05-02 SHORTLISTED 2024 MSA FIRST BOOK PRIZE *Topothesia* reads urban planning as a mode of speculative fiction one inextricably linked to histories of British colonialism and liberalism through a particular understanding of place The book focuses on town planning from the late nineteenth century to the present day showing how the contemporary geography of Britain sharply unequal and marked by racial division continues ideologies of place established in colonial contexts Specifically planning allows for the speculative construction of future places that are both utopian in their ability to resolve political disagreement and at the same tantalizingly realizable able to be produced in concrete reality This speculative imaginary I argue is only possible within the ideological framework of colonialism and the history of empire within which it developed *Topothesia* refers to a rhetorical device employing the vivid depiction of an often imaginary place This device Vijay shows helps us understand urban planning as a narrative genre one that even in its most mundane documents is compelled to produce elaborate fantasies of future places The book examines specific planning movements over time to understand the form and the stakes of their speculative worlds In building these worlds the book shows planners continually coopted literary critiques of the present and reveries of the future retaining literature s aesthetics while eschewing its politics At the same time Vijay shows writers and artists have dwelled within and against these colonial imaginaries to seek other means of representing place

Writing and the Modern Stage Julia Jarcho, 2017-04-18 This book presents a new argument that reimagines modern theater s critical power and places innovative writing at the heart of the experimental stage

My Silver Planet Daniel Tiffany, 2014 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 poetries Publisher's description **A Companion to the Brontës** Diane Long Hoeveler, Deborah Denenholz Morse, 2016-05-31 A Companion to the Brontës brings the latest literary research and theory to bear on the life work and legacy of the Brontë family Includes sections on literary and critical contexts individual texts historical and cultural contexts reception studies and the family's continuing influence Features in depth articles written by well known and emerging scholars from around the world Addresses topics such as the Gothic tradition film and dramatic adaptation psychoanalytic approaches the influence of religion and political and legal questions of the day from divorce and female disinheritance to worker reform Incorporates recent work in Marxist feminist post colonial and race and gender studies

Thinking Through Poetry Marjorie Levinson, 2018-07-11 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

Light without Heat David Carroll Simon, 2018-06-15 In Light without Heat David Carroll Simon argues for the importance of carelessness to the literary and scientific experiments of the seventeenth century While scholars have often looked to this period in order to narrate the triumph of methodical rigor as a quintessentially modern intellectual value Simon describes the appeal of open ended receptivity to the protagonists of the New Science In straying from the work of self

possession and the duty to sift fact from fiction early modern intellectuals discovered the cognitive advantages of the undisciplined mind Exploring the influence of what he calls the observational mood on both poetry and prose Simon offers new readings of Michel de Montaigne Francis Bacon Izaak Walton Henry Power Robert Hooke Robert Boyle Andrew Marvell and John Milton He also extends his inquiry beyond the boundaries of early modernity arguing for a literary theory that trades strict methodological commitment for an openness to lawless drift

The Romantic Rhetoric of Accumulation Lenora Hanson, 2022-11-22 The Romantic Rhetoric of Accumulation provides an account of the long arc of dispossession from the British Romantic period to today Lenora Hanson glimpses histories of subsistence such as reproductive labor vagrancy and criminality and unwaged labor as figural ways of living that are superfluous simultaneously more than enough to live and less than what is necessary for capitalism Hanson treats rhetorical language as an archive of capital's accumulation through dispossession in works by S T Coleridge Edmund Burke Mary Robinson William Wordsworth Benjamin Moseley Joseph Priestley and Alexander von Humboldt as well as in contemporary film and critical theory Reading riots through apostrophe enclosure through anachronism superstition and witchcraft through tautology and the paradoxical coincidence of subsistence living with industrialization Hanson shows the figural to be a material record of the survival of non capitalist forms of life within capitalism But this survival is not always already resistant to capitalism nor are the origins of capital accumulation confined to the Romantic past Hanson reveals rhetorical figure as entwined in deeply ambivalent ways with the circuitous ongoing process of dispossession Reading both historically and rhetorically Hanson argues that rhetorical language records histories of dispossession and the racialized gendered distribution of the labor of subsistence Romanticism they show is more contemporary than ever

Glancing Visions Zachary Tavlin, 2023-06-13 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 Tavlin's Glancing Visions challenges the long standing assumption that visibility 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 Tavlin 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

Wordsworth's Unremembered Pleasure Alexander Freer, 2020-10-29 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 understudied 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

Scenes from Bourgeois Life Nicholas Ridout, 2020-06-22 Scenes from Bourgeois Life proposes that theatre spectatorship has made a significant contribution to the historical development of a distinctive bourgeois sensibility characterized by the cultivation of distance In Nicholas Ridout's formulation this distance is produced and maintained at two different scales First is the distance of the colonial relation not just in miles between Jamaica and London but also the social economic and psychological distances involved in that relation The second is the distance of spectatorship not only of the modern theatregoer as consumer but the larger and pervasive disposition to observe comment and sit in judgment which becomes characteristic of the bourgeois relation to the rest of the world This engagingly written study of history class and spectatorship offers compelling proof of why theater matters and demonstrates the importance of examining the question historically

Blank Splendour David Collings, 2024-07-31 Certain moments in British Romantic poetry and art depict a state from which the attributes of existence time and space subject and object language and visibility have fallen away leaving a domain prior to the world and to thought the condition of mere existence As Blank Splendour demonstrates poems by Wordsworth Coleridge Keats and Clare as well as paintings by Turner evoke a condition that transpires in a time without time a life without life David Collings argues that these works invite us to move beyond the subtle remnants of ontology that linger in current versions of posthuman thought such as affect theory and speculative realism by opening up a domain of affect without affect

a world without objects Anticipating the philosophers Emmanuel Levinas and Maurice Blanchot these works bring into view the mode of a deconstruction that emerged before the linguistic turn one that meditates on the blank condition underlying modernity Ultimately Blank Splendour reveals how these works speak to our own moment when thought forced to contemplate its own extinction enters a new form of mere existence *Spaces of Feeling* Marta Figlerowicz, 2017-12-15 Can other people notice our affects more easily than we do In *Spaces of Feeling* Marta Figlerowicz examines modernist novels and poems that treat this possibility as electrifying but also deeply disturbing Their characters and lyric speakers are undone Figlerowicz posits by the realization that they depend on others to solve their inward affective conundrums and that to these other people their feelings often do not seem mysterious at all *Spaces of Feeling* features close readings of works by Virginia Woolf James Baldwin John Ashbery Ralph Ellison Marcel Proust F Scott Fitzgerald Sylvia Plath and Wallace Stevens Figlerowicz points out that these poets and novelists often place their protagonists in domestic spaces such as bedrooms living rooms and basements in which their cognitive dependence on other characters inhabiting these spaces becomes clear Figlerowicz highlights the diversity of aesthetic and sociopolitical contexts in which these affective dependencies become central to these authors representations of selfhood By setting these novels and poems in conversation with the work of contemporary theorists she illuminates pressing and unanswered questions about subjectivity **Watchwords** Lily Gurton-Wachter, 2016-03-23 This book revisits British Romanticism as a poetics of heightened attention At the turn of the nineteenth century as Britain was on the alert for a possible French invasion attention became a phenomenon of widespread interest one that aligned and distinguished an unusual range of fields including medicine aesthetics theology ethics pedagogy and politics Within this wartime context the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch Close formal readings of the poetry of Blake Coleridge Cowper Keats Charlotte Smith and Wordsworth in conversation with research into Enlightenment philosophy and political and military discourses suggest the variety of forces competing for or commanding attention in the period This new framework for interpreting Romanticism and its legacy illuminates what turns out to be an ongoing tradition of war literature that rather than give testimony to or represent warfare uses rhythm and verse to experiment with how and what we attend to during times of war Single Michael Cobb, 2012-07-02 A radical defense of a solitary life What single person hasn't suffered Everyone it seems must be or must want to be in a couple To exist outside of the couple is to assume an antisocial position that is ruthlessly discouraged because being in a couple is the way most people bind themselves to the social Singles might just be the single most reviled sexual minorities today *Single Arguments for the Uncoupled* offers a polemic account of this supremacy of the couple form and how that supremacy blocks our understanding of the single Michael Cobb reads the figurative language surrounding singleness as it traverses an eclectic set of literary cultural philosophical psychoanalytical and popular culture objects from Plato Freud Ralph Ellison Herman Melville Virginia Woolf Barack Obama Emily Dickinson

Morrissey Georgia O Keeffe and Hannah Arendt to the Bible Sex and the City Bridget Jones Diary Beyonc s Single Ladies Put a Ring On It and HBO s Big Love Within these flights of fancy poetry fiction strange moments in film and video paintings made in the desert bits of song and memoirs of hiking in national parks Cobb offers an inspired eloquent rumination on the single which is guaranteed to spark conversation and consideration

Still Life Elisha Cohn, 2016 Still Life Suspended Development in the Victorian Novel rethinks the nineteenth century aesthetics of agency through the Victorian novel s fascination with states of reverie trance and sleep These states challenge contemporary scientific and philosophical accounts of the perfectibility of the self which privileged reflective self awareness In dialogue with the field of literature and science studies and affect studies this book shows how Victorian writers used narrative form to respond to the analytical practices and knowledge production of those other disciplines Drawing upon canonical texts by Charlotte Bront George Eliot George Meredith and Thomas Hardy Still Life contends that depictions of non purposive perceptual experience suspend the processes of self cultivation Bildung central to Victorian aesthetics science psychology and political theory as well as most critical accounts of the novel form Departing from the values of individual cultivation and moral revelation associated with the genre these writers offer an affective framework for understanding the subtly non instrumental powers of narrative Victorian novels ostensibly working within the parameters of the Bildungsroman are suspended by moments of still life a decentered lyricism associated with states of diminished consciousness They use this style to narrate what should be unnarratable experiences not dependent on reflective consciousness which express a distinctive ambivalence toward dominant developmental frameworks of individual self culture

Postmodern/Postwar and After Jason Gladstone, Andrew Hoberek, Daniel Worden, 2016-07 Within the past ten years the field of contemporary American literary studies has changed significantly Following the turn of the twenty first century and mounting doubts about the continued explanatory power of the category of postmodernism new organizations have emerged book series have been launched journals have been created and new methodologies periodizations and thematics have redefined the field Postmodern Postwar and After aims to be a field defining book a sourcebook for the new and emerging critical terrain that explores the postmodern postwar period and what comes after The first section of essays returns to the category of the post modern and argues for the usefulness of key concepts and themes from postmodernism to the study of contemporary literature or reevaluates postmodernism in light of recent developments in the field and historical and economic changes in the late twentieth and early twenty first centuries These essays take the contemporary abandonments of postmodernism as an occasion to assess the current states of postmodernity After that the essays move to address the critical shift away from postmodernism as a description of the present and toward a new sense of postmodernism as just one category among many that scholars can use to describe the recent past The final section looks forward and explores the question of what comes after the postwar postmodern Taken together these essays from leading and emerging scholars on the state of twenty first century literary studies provide a

number of frameworks for approaching contemporary literature as influenced by yet distinct from postmodernism The result is an indispensable guide that seeks to represent and understand the major overhauling of postwar American literary studies that is currently underway

Coleridge and the Philosophy of Poetic Form Ewan James Jones, 2014-07-31 Ewan James Jones argues that Coleridge engaged most significantly with philosophy not through systematic argument but in verse Jones carries this argument through a series of sustained close readings both of canonical texts such as *Christabel* and *The Rime of the Ancient Mariner* and also of less familiar verse such as *Limbo* Such work shows that the essential elements of poetic expression a poem's metre rhythm rhyme and other such formal features enabled Coleridge to think in an original and distinctive manner which his systematic philosophy impeded Attentiveness to such formal features which has for some time been overlooked in Coleridge scholarship permits a rethinking of the relationship between eighteenth century verse and philosophy more broadly as it engages with issues including affect materiality and self identity Coleridge's poetic thinking Jones argues both consolidates and radicalises the current literary critical rediscovery of form

Sustaining Social Work Robbie Duschinsky, Sue Lampitt, Susan Bell, 2017-09-16 Social work is a profession under strain and practitioners report finding the role increasingly challenging What can sustain social work in these times How can social workers sustain themselves in the role How can they derive confidence and meaning from what they do In addressing these questions *Sustaining Social Work* is a source of understanding and support for professionals struggling with the tensions of practice Accessible and engaging it explores the fallout that results from social workers experiencing these tensions including feelings of powerlessness responsibility optimism and cynicism Drawing on ideas from social theory and the social sciences it puts forward a model of sustainable social work that will help practitioners not just cope but flourish even in the context of ongoing crises An enlightening uplifting read in a difficult and uncertain time for the profession *Sustaining Social Work* addresses the challenge of finding sustenance and consolation within day to day practice enriching it beyond the short term

The Masses Are Revolting Zachary Samalin, 2021-09-15 *The Masses Are Revolting* reconstructs a pivotal era in the history of affect and emotion delving into an archive of nineteenth century disgust to show how this negative emotional response came to play an outsized volatile part in the emergence of modern British society Attending to the emotion's socially productive role Zachary Samalin highlights concrete scenes of Victorian disgust from sewer tunnels and courtrooms to operating tables and alleyways Samalin focuses on a diverse set of nineteenth century writers and thinkers including Charles Darwin Charles Dickens Karl Marx Friedrich Engels Thomas Hardy George Gissing and Charlotte Brontë whose works reflect on the shifting unstable meaning of disgust across the period Samalin elaborates this cultural history of Victorian disgust in specific domains of British society ranging from the construction of London's sewer system the birth of modern obscenity law and the development of the conventions of literary realism to the emergence of urban sociology the rise of new scientific theories of instinct and the techniques of colonial administration developed during the Indian Rebellion of 1857 By

bringing to light disgust's role as a public passion *The Masses Are Revolting* reveals significant new connections among these apparently disconnected forms of social control, knowledge production, and infrastructural development.

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