

Reading The Figural Or Philosophy After The New Media

Though inspired by a Panofskyan legacy, this book diverges at certain points from Erwin Panofsky's declared objectives, and calls attention to several of aspects that were until now less accentuated in his intellectual reception. Insisting on the importance of iconology as a method for art history and the humanities in general, it shows how examining this promotes a cooperation between the history of art and the history of philosophy. It discusses whether Panofsky's method could be of use for general questions in the epistemology of the historical sciences that examine human works. Figural Philology also shows that Panofsky shares affinities with twentieth-century romance philology. A reading of Panofsky's work alongside the philological enterprise of Erich Auerbach and several other authors demonstrates that a proper appropriation of the philological impulse can provide a way out of the methodological antimony still hanging between hyper-formalist and hyper-theoretical approaches to the history of art.

The Dictionary of Modern American Philosophers includes both academic and non-academic philosophers, and a large number of female and minority thinkers whose work has been neglected. It includes those intellectuals involved in the development of psychology, pedagogy, sociology, anthropology, education, theology, political science, and several other fields, before these disciplines came to be considered distinct from philosophy in the late nineteenth century. Each entry contains a short biography of the writer, an exposition and analysis of his or her doctrines and ideas, a bibliography of writings, and suggestions for further reading. While all the major post-Civil War philosophers are present, the most valuable feature of this dictionary is its coverage of a huge range of less well-known writers, including hundreds of presently obscure thinkers. In many cases, the Dictionary of Modern American Philosophers offers the first scholarly treatment of the life and work of certain writers. This book will be an indispensable reference work for scholars working on almost any aspect of modern American thought.

American philosopher Tom Rockmore boldly refutes suggestions that German philosopher Martin Heidegger's political stance was accidental or adopted under coercion. Rockmore argues that Heidegger's thought and his Nazism are inseparably intertwined. Combining extensive documentation with philosophical and historical analysis, this book raises profound questions about the social and political responsibility of philosophy.

Pro Ecclesia is a quarterly journal of theology published by the Center for Catholic and Evangelical Theology.

This book is a collection of essays motivated by a "cultural" and biographical reading of Wittgenstein. It includes some new essays and some that were originally published in Educational Philosophy and Theory. The book focuses on the concept of "technoscience", and the relevance of Wittgenstein's work for philosophy of technology which amplifies Lyotard's reading and provides a critique of education as an increasingly technology-led enterprise. It includes a distinctive view on the ethics of reading Wittgenstein and the ethics of suicide that shaped him. It also examines the reception and engagement with Wittgenstein's work in French philosophy with a chapter on post-analytic philosophy of education as a choice between Richard Rorty and Jean-François Lyotard. Peters examines Wittgenstein's academic life at Cambridge University and his involvement as a student and faculty member in the Moral Sciences Club. Finally, the book provides an understanding of Wittgensteinian styles of reasoning and the concept of worldview. Is it possible to escape the picture that holds us captive? This constitutes a challenging introduction to Wittgenstein's work for academics, researchers and postgraduate students in the fields of education, technology and philosophy.

This important theoretical work by Paul de Man sets forth a mode of reading and interpretation based on exemplary texts by Rousseau, Nietzsche, Rilke, and Proust. The readings start from unresolved difficulties in the critical traditions engendered by these authors, and they return to the places in the text where those difficulties are most apparent or most incisively reflected upon. The close reading leads to the elaboration of a more general model of textual understanding, in which de Man shows that the thematic aspects of the texts--their assertions of truth or falsehood as well as their assertions of values--are linked to specific modes of figuration that can be identified and described. The description of synchronic figures of substitution leads, by an inner logic embedded in the structure of all tropes, to extended, narrative figures or allegories. De Man poses the question whether such self-generating systems of figuration can account fully for the intricacies of meaning and of signification they produce. Throughout the book, issues in contemporary criticism are addressed analytically rather than polemically. Traditional oppositions are put in question by a rhetorical analysis which demonstrates why literary texts are such powerful sources of meaning yet epistemologically so unreliable. Since the structure which underlies this tension belongs to language in general and is not confined to literary texts, the book, starting out as practical and historical criticism or as the demonstration of a theory of literary reading, leads into larger questions pertaining to the philosophy of language.

"Through elaborate and elegant close readings of poems by Rilke, Proust's Remembrance, Nietzsche's philosophical writings and the major works of Rousseau, de Man concludes that all writing concerns itself with its own activity as language, and language, he says, is always unreliable, slippery, impossible....Literary narrative, because it must rely on language, tells the story of its own inability to tell a story....De Man demonstrates, beautifully and convincingly, that language turns back on itself, that rhetoric is untrustworthy."--Julia Epstein, Washington Post Book World "The study follows out of the thinking of Nietzsche and Genette (among others), yet moves in strikingly new directions....De Man's text, almost certain to be endlessly provocative, is worthy of repeated re-reading."--Ralph Flores, Library Journal "Paul de Man continues his work in the tradition of 'deconstructionist criticism,' ... which] begins with the observation that all language is constructed; therefore the task of criticism is to deconstruct it and reveal what lies behind. The title of his new work reflects de Man's preoccupation with the unreliability of language. ... The contributions that the book makes, both in the initial theoretical chapters and in the detailed analyses (or deconstructions) of particular texts are undeniable."--Caroline D. Eckhardt, World Literature Today

Taking its point of initiation from the long-standing dialogue between poetry and philosophy concerning their respective claims to contrasting orders of insight, this book tackles issues relating to the differing conditions of knowledge and insights relating to language and thought imparted by 'modern' poets and philosophers, from Kant and Wordsworth to Adorno and Hardy. The book draws on recent debates in literary theory and philosophy in order to outline a new 'dialogic' approach for conducting comparative criticism and literary history. The poets and the philosophers appear under configurations of reading that produce considerations that are unexpected, yet strangely fitting.

In Reading the Figural, or, Philosophy after the New Media D. N. Rodowick applies the concept of "the figural" to a variety of

philosophical and aesthetic issues. Inspired by the aesthetic philosophy of Jean-François Lyotard, the figural defines a semiotic regime where the distinction between linguistic and plastic representation breaks down. This opposition, which has been the philosophical foundation of aesthetics since the eighteenth century, has been explicitly challenged by the new electronic, televisual, and digital media. Rodowick—one of the foremost film theorists writing today—contemplates this challenge, describing and critiquing the new regime of signs and new ways of thinking that such media have inaugurated. To fully comprehend the emergence of the figural requires a genealogical critique of the aesthetic, Rodowick claims. Seeking allies in this effort to deconstruct the opposition of word and image and to create new concepts for comprehending the figural, he journeys through a range of philosophical writings: Thierry Kuntzel and Marie-Claire Ropars-Wuilleumier on film theory; Jacques Derrida on the deconstruction of the aesthetic; Siegfried Kracauer and Walter Benjamin on the historical image as a utopian force in photography and film; and Gilles Deleuze and Michel Foucault on the emergence of the figural as both a semiotic regime and a new stratagem of power coincident with the appearance of digital phenomena and of societies of control. Scholars of philosophy, film theory, cultural criticism, new media, and art history will be interested in the original and sophisticated insights found in this book.

[On Literary Theory and Philosophy](#)

[A Study in Food, Philosophy, and the Figural](#)

[Aesthetics, Politics, and History of China's Sound Art](#)

[Allegories of Reading](#)

[Routledge Philosophy GuideBook to Nietzsche on Art](#)

[Reading the Figural, or, Philosophy after the New Media](#)

[New Theories and Histories](#)

[Being Played: Gadamer and Philosophy's Hidden Dynamic](#)

[Making Things Up](#)

[The Figural and the Literal](#)

[Four Dialogic Studies—Wordsworth, Browning, Hopkins and Hardy](#)

[Philosophy as World Literature](#)

[From Kant to Derrida](#)

Encounters in the Arts, Literature, and Philosophy focuses on chance and scripted encounters as sites of tensions and alliances where new forms, ideas, meanings, interpretations, and theories can emerge. By moving beyond the realm of traditional hermeneutics, Jérôme Brillaud and Virginie Greene have compiled a volume that vitally illustrates how reading encounters represented in artefacts, texts, and films is a vibrant and dynamic mode of encountering and interpreting. With contributions from esteemed academics such as Christie McDonald, Pierre Saint-Amand, Susan Suleiman, and Jean-Jacques Nattiez, this book is a multidisciplinary collaboration between scholars from a range of disciplines including philosophy, literature, musicology, and film studies. It uses examples chiefly from French culture and covers the Early Modern era to the twentieth century, while providing a thorough and representative array of theoretical and hermeneutical approaches.

Pethick investigates a much neglected philosophical connection between two of the most controversial figures in the history of philosophy: Spinoza and Nietzsche. By examining the crucial role that affectivity plays in their philosophies, this book claims that the two philosophers share the common goal of making knowledge the most powerful affect.

What does it mean to consider philosophy as a species of not just literature but world literature? The authors in this collection explore philosophy through the lens of the "worlding" of literature—that is, how philosophy is connected and reconnected through global literary networks that cross borders, mix stories, and speak in translation and dialect. Historically, much of the world's most influential philosophy, from Plato's dialogues and Augustine's confessions to Nietzsche's aphorisms and Sartre's plays, was a form of literature—as well as, by extension, a form of world literature. Philosophy as World Literature offers a variety of accounts of how the worlding of literature problematizes the national categorizing of philosophy and brings new meanings and challenges to the discussion of intersections between philosophy and literature.

The principle aim of this book is to explore the relationship between contemporary literary theory and analytic philosophy. The volume addresses this issue in two ways: first, through four exchanges between, on the one hand, proponents of avant-garde literary theory and, on the other, proponents of analytic philosophy (or of related literary critical positions); and second, through three cross-disciplinary essays on the relationship in question. Central topics in the volume include Self, Ethics, Interpretation, Language and characterisations of 'analytic' and 'continental' philosophy.

Through reading the early work of Walter Benjamin - up to and including the Trauerspiel book, *Monad Rrenban* brings forth a cohesive conception of the wild, unforgettable form, philosophy, as inherent in everything. Somewhat on the basis of existing philosophemes of Western metaphysics, Benjamin's well-known "esotericism" performs the transience of constraints of meaning. Both the form - free from duplicitous, authoritarian, and "rational" meaning - and the practice, of philosophy, enable production of the philosophical not only by so-called philosophers but also conceivably by everything - including art, poetry, and literature. In life and death, Walter Benjamin has and had the status of exile from departmental philosophy. Especially from Benjamin's early work, however, *Monad Rrenban* is able to elicit the force of the form, philosophy. Distinct in its analysis and depth of analysis, *Wild, Unforgettable Philosophy in Early Works of Walter Benjamin* elaborates the wild, unforgettable form - philosophy - in relation to language, the discipline and the practice of philosophy, criticism, and the politics of death.

"A close analysis of the Republic's diverse literary styles shows how the peculiarities of verbal texture in Platonic discourse can be explained by Plato's remolding of tropes and techniques from poetry and the Presocratics. This

book argues that Plato smuggles poetic language into the Republic's prose in order to characterize the deceitful coloration and polymorphy that accompanies the world of Becoming as opposed to the Real. Plato's distinctive discourse thus can transmit, even to those figures focused on the visual within his Republic, the shiftiness of the base and the unjust."--Publisher's website.

The Philosophical Imagination brings together several of Richard Moran's essays, ranging over a remarkable variety of topics in philosophy of mind and action, aesthetics, and moral psychology. A theme connecting several of the essays is the different ways our capacity for imagination is drawn on in our responsiveness to art, to literature, to the lives of other persons, and in the practice of philosophy itself. Topics explored here include our emotional responses to mimetic works of art, the nature of metaphor as a vehicle of thought and in the work of rhetoric, and the understanding of the concept of beauty, as that is developed in contrasting ways in the work of Immanuel Kant and Marcel Proust. Several of the essays respond to the work of recent and contemporary philosophers such as Bernard Williams, Stanley Cavell, Harry Frankfurt, and Iris Murdoch, in the context of such themes as the philosophical problem of 'other minds', love and practical reason, the legacy of Sartrean existentialism, and the role of history in the disciplinary self-understanding of philosophy. The final group of essays focuses on questions about self-knowledge and the importance of the first-person perspective, developing ideas from Moran's influential book *Authority and Estrangement* (Princeton 2001). Topics discussed here include the nature of a person's 'practical knowledge' of her own action, the concept of the mental and the differences between self-understanding and the understanding of others, and the ambiguous role of narrative as a form of self-understanding. Throughout there is an attempt to draw out the connections between topics that are often discussed in isolation from each other, and to pursue them in the context of the recognizable human situations and questions which ground them. The essays are written in a vivid, humane, and accessible style which should attract a broad readership, both inside and outside the academic discipline of philosophy.

The Roman poet and satirist Persius (34–62 CE) was unique among his peers for lampooning literary and social conventions from a distinctly Stoic point of view. A curious amalgam of mocking wit and philosophy, his *Satires* are rife with violent metaphors and unpleasant imagery and show little concern for the reader's enjoyment or understanding. In *Persius*, Shadi Bartsch explores this Stoic framework and argues that Persius sets his own bizarre metaphors of food, digestion, and sexuality against more appealing imagery to show that the latter—and the poetry containing it—harms rather than helps its audience. Ultimately, he encourages us to abandon metaphor altogether in favor of the non-emotive abstract truths of Stoic philosophy, to live in a world where neither alluring poetry, nor rich food, nor sexual charm play a role in philosophical teaching.

[Dionysian Aesthetics in the Works of Anna de Noailles](#)

[Philosophy as a Literary Art](#)

[The Virtual Life of Film](#)

[Affectivity and Philosophy after Spinoza and Nietzsche](#)

[Philosophy As Fiction](#)

[How Do Stories Save Us?](#)

[Global Art Cinema](#)

[Chance and Choice](#)

[Thinking Freedom](#)

[The Thought and Legacy of Hugh J. Silverman](#)

[Figural Philology](#)

[Transitions in Continental Philosophy](#)

[The Cambridge History of Eighteenth-century Philosophy](#)

Theorizes the concept of the figural as a way to get beyond the long held aesthetic distinction between plastic and linguistic arts, a distinction that will not work for film and new media. This book challenges and renews the discussions that have historically characterized the tradition of continental thought in the areas of ethics, feminism, aesthetics, and political theory. The classical origins of this tradition--phenomenology, existentialism, and hermeneutics--emerged according to models that were foundational and systematic in character. The book shows that continental philosophy is now woven between counter-discourses and concrete interventions, complicated in the relationship between theory and practice; that is, in the transition between concept and determination, idea and intuition, the ontic and the ontological, experience and judgment.

"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. *Global Art Cinema* brings together a

diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

George Mackay Brown has long been recognised as one of the most original and important Scottish writers of the twentieth century. This book is the first comprehensive account of Brown's work from a philosophical perspective and offers a radical new approach to the study of Scottish literature. The importance of local community in the work of Scottish novelists ranging from Walter Scott to Neil M. Gunn has often been noted, but few critics have addressed the relation of this concept to current philosophical and sociological models of community. Timothy C. Baker uses Brown's work as a primary case study to demonstrate that the relationship between the individual and the community is a dominant narrative question in Scottish fiction. Baker traces the development of Brown's writing in relation to contemporary developments in the study of community, drawing on both continental and Anglo-American traditions. Focusing on Brown's novels, Baker argues for Brown's importance not only within a Scottish literary tradition, but as a major thinker of community. The book also suggests the utility of community, as opposed to nation and region, for productive discourse on modern literature. Combining close readings with theoretical elaborations, and including a broad national and historical overview, Baker offers a new perspective both on Brown's work and contemporary national literatures.

Key Features:
*Offers the first philosophically-informed critique of George Mackay Brown
*Shows how fiction can contribute to an understanding of the problems of community in modernity
*Suggests new directions for the study of contemporary Scottish literature
*Takes into account Brown's late and posthumous writings as well as unpublished material not covered before

The postmodern turn in theology reminds us that religion is imaginative before it becomes prosaic or propositional. Theologians are now joining literary critics, novelists and poets in asking the question, "How Do Stories Save Us?" Claiming that the truth of religion, like the truth of its nearest analogue, art, is primordially a truth of manifestation, this book explores the question in constructive conversation with the hermeneutics of David Tracy. With Tracy's analogical imagination as a guide, Scott Holland takes the reader on an intellectual adventure through narrative theology, literary criticism, poetics, ritual studies and aesthetics in the composition of a theology of culture.

A collection of essays, grounded in state-of-the-art research that explores contemporary debates at the interface between literature and philosophy. It brings together diverse schools of thought and provides both a useful overview and an examination of one of the most fascinating cross-disciplinary encounters in the humanities today.

Publisher Description

As almost every aspect of making and viewing movies is replaced by digital technologies, even the notion of "watching a film" is fast becoming an anachronism. With the likely disappearance of celluloid film stock as a medium, and the emergence of new media, what will happen to cinema--and to cinema studies? In the first of two books exploring this question, Rodowick considers the fate of film and its role in the aesthetics and culture of the twenty-first century.

[With Poetry and Philosophy](#)

[In Early Works of Walter Benjamin](#)

[Making Knowledge the Most Powerful Affect](#)

[Panofsky and the Science of Things](#)

[Screen](#)

[Towards an Ethics of Thinking](#)

[Self, Deception, and Knowledge in Proust](#)

[Literature and Philosophy](#)

[A Guide to Contemporary Debates](#)

[Reflections on the Poetic Turn in Philosophy since Kant](#)

[The Uncanniest of Guests](#)

[Figural Language in Rousseau, Nietzsche, Rilke, and Proust](#)

[Half Sound, Half Philosophy](#)

Throughout much of his long life (1897-1993), Kenneth Burke was recognized as a leading American intellectual, perhaps the most significant critic writing in English since Coleridge. From about 1950 on, rhetoricians in both English and speech began to see him as a major contributor to the New Rhetoric. But despite Burke's own claims to be writing philosophy and some notice from reviewers and critics that his work was philosophically significant, Timothy W. Crusius is the first to access his work as philosophy. Crusius traces Burke's commitment and contributions to philosophy prior to 1945, from Counter-Statement (1931) through The Philosophy of Literary Form (1941). While Burke might have been a late modernist thinker, Crusius shows that Burke actually starts from a position closely akin to such postmodern figures as Michel Foucault and Richard Rorty. Crusius then examines Burke's work from A Grammar of Motives (1945) up to his last published essays, drawing most heavily on A Rhetoric of Motives, The Rhetoric of Religion, and uncollected essays from the 1970s. This part concerns Burke's contributions to human activities always closely associated with rhetoric-hermeneutics, dialectic, and praxis. Burke's highly developed notion of our species as the "symbol-using animal," argues Crusius, draws together the various strands of his later philosophy--his concern with interpretation, with dialectic and dialogue, with a praxis devoted to awareness and control of the self-deceiving and potentially self-destructive motives inherent in language itself.

From the late 1990s until today, China's sound practice has been developing in an increasingly globalized socio-political-aesthetic milieu, receiving attentions and investments from the art world, music industry and cultural institutes, with nevertheless, its unique acoustic philosophy remaining silent. This book traces the history of sound practice from contemporary Chinese visual art

back in the 1980s, to electronic music, which was introduced as a target of critique in the 1950s, to electronic instrument building fever in the late 1970s and early 1980s, and to the origins of both academic and nonacademic electronic and experimental music activities. This expansive tracing of sound in the arts resonates with another goal of this book, to understand sound and its artistic practice through notions informed by Chinese qi-cosmology and qi-philosophy, including notions of resonance, shanshui (mountains-waters), huanghu (elusiveness and evasiveness), and distributed monumentality and anti-monumentality. By turning back to deep history to learn about the meaning and function of sound and listening in ancient China, the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that "Chinese acoustics is acoustics of qi." and expands existing conceptualization of sound art and contemporary music at large.

Over the last few decades there has been a phenomenal growth of interest in metaphor as a device which extends or revises our perception of the world. Clive Cazeaux examines the relationship between metaphor, art and science, against the backdrop of modern European philosophy and, in particular, the work of Kant, Heidegger and Merleau-Ponty. He contextualizes recent theories of the cognitive potential of metaphor within modern European philosophy and explores the impact which the notion of cognitive metaphor has on key positions and concepts within aesthetics, epistemology and the philosophy of science.

Engages the work and career of a central figure in contemporary philosophy. Hugh J. Silverman was an inspiring scholar and teacher, known for his work engaging and shaping phenomenology, hermeneutics, psychoanalysis, structuralism, poststructuralism, and deconstruction. As Professor of Philosophy and Comparative Literary and Cultural Studies at Stony Brook University, State University of New York, Silverman's work was marked by "the between," a concept he developed to think the postmodern in the space between philosophy and non-philosophy. In this volume, leading scholars explore and extend Silverman's philosophical contributions, from reflections on the notions of care, time, and responsibility, to presentations of the practices and possibilities of deconstruction itself. They provide an assessment of Silverman's life and work at the intersection of philosophy, ethics, and politics.

This two-volume set presents a comprehensive and up-to-date history of eighteenth-century philosophy. The subject is treated systematically by topic, not by individual thinker, school, or movement, thus enabling a much more historically nuanced picture of the period to be painted.

Examines the role that poets and the poetic word play in the formation of philosophical thinking in the modern German tradition. Several of the most celebrated philosophers in the German tradition since Kant afford to poetry an all-but-unprecedented status in Western thought. Fichte, Hegel, Nietzsche, Heidegger, and Gadamer argue that the scope, limits, and possibilities of philosophy are intimately intertwined with those of poetry. For them, poetic thinking itself is understood as intrinsic to the kind of thinking that defines philosophical inquiry and the philosophical life, and they developed their views through extensive and sustained considerations of specific poets, as well as specific poetic figures and images. This book offers essays by leading scholars that address each of the major figures of this tradition and the respective poets they engage, including Schiller, Archilochus, Pindar, Hölderlin, Eliot, and Celan, while also discussing the poets' contemporary relevance to philosophy in the continental tradition. Above all, the book explores an approach to language that rethinks its role as a mere tool for communication or for the dissemination of knowledge. Here language will be understood as an essential event that opens up the world in a primordial sense whereby poetry comes to have a deeply ethical significance for human beings. In this way, the volume positions ethics at the center of continental discourse, even as it engages philosophy itself as a discourse about language attuned to the rigor of what poetry ultimately expresses. "With its impressive range of both philosophers and poets, this volume opens up new avenues of thinking at the intersections of philosophy and poetry." — Robert D. Metcalf, cotranslator of Martin Heidegger's *Basic Concepts of Aristotelian Philosophy*

This book experiments with Nietzsche and Adorno who are contemporary proponents of early German Romanticism. By reconstructing the philosophies of language of these thinkers and their critique of metaphysics and identity thinking, this book develops a notion of philosophical praxis that is grounded in the ethical dimension of thinking.

Highly informative essays on developments in literary criticism and theory during the twentieth century.

[The Poetics of Philosophical Language](#)

[Persephone Unbound](#)

[Pro Ecclesia Vol 27-N3](#)

[Nietzsche and Adorno on Philosophical Praxis, Language, and Reconciliation](#)

[Problems of Language in the History of Science and Philosophy, 1630-1800](#)

[Wild, Unforgettable Philosophy](#)

[Persius](#)

[Dictionary Of Modern American Philosophers](#)

[Wittgenstein, Anti-foundationalism, Technoscience and Philosophy of Education](#)

[An Essay on the Question with the Theological Hermeneutics of David Tracy in View](#)

[Philosophers and Their Poets](#)

[Encounters in the Arts, Literature, and Philosophy](#)

[Reading the Figural, Or, Philosophy After the New Media](#)

Despite philosophers' growing interest in the relation between philosophy and literature in general, over the last few decades comparatively few studies have been published dealing more narrowly with the literary aspects of philosophical texts. The relationship between philosophy and literature is too often taken to be "literature as philosophy" and very rarely "philosophy as literature." It is the dissatisfaction with this one-sidedness that lies at the heart of the present volume. Philosophy has nothing to lose by engaging in a serious process of literary self-analysis. On the contrary, such an exercise would most likely make it stronger, more sophisticated, more playful and especially more self-reflexive. By not moving in this direction, philosophy places itself in the position of not following what has been deemed, since Socrates at least, the worthiest of all philosophical ideals: self-knowledge. This book was originally published as a special issue of *The European Legacy*.

Philosophy as Fiction seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century, Marcel Proust's *In Search of Lost Time*. At once philosophical--in that it presents claims, and even deploys arguments concerning such traditionally philosophical issues as knowledge, self-deception, selfhood, love, friendship, and art--and literary, in that its situations are

imaginary and its stylization inescapably prominent, Proust's novel presents us with a conundrum. How should it be read? Can the two discursive structures co-exist, or must philosophy inevitably undermine literature (by sapping the narrative of its vitality) and literature undermine philosophy (by placing its claims in the mouth of an often unreliable narrator)? In the case of Proust at least, the result is greater than the sum of its parts. Not only can a coherent, distinctive philosophical system be extracted from the Recherche, once the narrator's periodic waywardness is taken into account; not only does a powerfully original style pervade its every nook, overtly reinforcing some theories and covertly exemplifying others; but aspects of the philosophy also serve literary ends, contributing more to character than to conceptual framework. What is more, aspects of the aesthetics serve philosophical ends, enabling a reader to engage in an active manner with an alternative art of living. Unlike the "essay" Proust might have written, his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties, for the careful sifting of memories, for the complex procedures involved in self-fashioning, and for the related art of self-deception. It is only because the narrator's insights do not always add up--a weakness, so long as one treats the novel as a straightforward treatise--that it can produce its training effect, a feature that turns out to be its ultimate strength.

Best understood in terms of a Dionysian aesthetics, her work is sensual, erotic, and playful, but also reflective, violent on occasion, and always marked by a tragic under-current that becomes magnified with time. Beyond the prominent place she held in the world of French letters, Noailles' lifelong commitment to artistic creation invites a reconsideration of her work."--BOOK JACKET.

This book charts the history of the concept of nihilism in some of the most important philosophers and literary theorists of the modern and postmodern periods, including Heidegger, Adorno, Blanchot, Derrida, and Vattimo. Weller offers the first in-depth analysis of nihilism's key role in the thinking of the aesthetic since Nietzsche.

Nietzsche is one of the most important modern philosophers and his writings on the nature of art are amongst the most influential of the nineteenth and twentieth centuries. This GuideBook introduces and assesses: Nietzsche's life and the background to his writings on art the ideas and texts of his works which contribute to art, including The Birth of Tragedy, Human, All Too Human and Thus Spoke Zarathustra Nietzsche's continuing importance to philosophy and contemporary thought. This GuideBook will be essential reading for all students coming to Nietzsche for the first time.

Are we being played? Is our understanding of the traditionally fixed and static concepts of philosophy based on an oversimplification? This book explores some of the theories of the self since Descartes, together with the rationalism and the empiricism that sustain these ideas, and draws some startling conclusions using Gadamer's philosophical study of play as its starting point. Gadamer's ludic theory, Sampson argues, reveals a dynamic of play that exists at the deepest level of philosophy. It is this dynamic that could provide a solution in relation to the Gadamer/Habermas hermeneutics debate and the Gadamer/Derrida relativism debate, together with a theory of totality. Sampson shows how ludic theory can be a game-changer in understanding the relationship between philosophy and literature, exploring the dynamic between the fictive and non-fictive worlds. These worlds are characterized simultaneously by sameness (univocity of Being) and difference (equivocity of Being). The book questions Heidegger's idea that the univocity of Being is universal, instead maintaining that the relationship between the univocity of Being and equivocity of Being is real, and that ontological mediation is required to present them as a unified whole. Using the works of Shakespeare, Beckett and Wilde, Sampson contends that such a mediation, termed 'the ludicity of Being', takes place between literature and its audience. This literary example has profound implications not only for literature and its attendant theories but also for philosophy — in particular, ontology and hermeneutics.

[Kenneth Burke and the Conversation After Philosophy](#)

[George Mackay Brown and the Philosophy of Community](#)

[Metaphor and Continental Philosophy](#)

[A Journal of Catholic and Evangelical Theology](#)

[Between Philosophy and Non-Philosophy](#)

[An Educational Philosophy and Theory Reader Volume VIII](#)

[Hegel, Nietzsche, and Philosophy](#)

[Literature, Philosophy, Nihilism](#)

[On Heidegger's Nazism and Philosophy](#)

[The Cambridge History of Literary Criticism: Volume 9, Twentieth-Century Historical,](#)

[Philosophical and Psychological Perspectives](#)

[The Philosophical Imagination](#)

[Plato, Poets and Presocratics in the Republic](#)