

## Stanzas Word And Phantasm In Western Culture

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Botting's comment gives the usual analogical reading a deconstructive twist: Both the book, the 'hideous' idea, and the monster, the 'hideous phantasm', the phrase 'my hideous progeny' involves author ...

'Stanzas' (which means 'rooms' in Italian) is a blend of philology, the psychoanalysis of toys, medieval physics and psychology, and contemporary linguistics and philosophy. In this work, Giorgio Agamben attempts to reconfigure the epistemological foundation of Western culture. He rereads Freud and Saussure to discover the impossibility of metalanguage - there is no 'superior language' that can read the obscure scenes of the unconscious, and the 'symbol' is always the return of the repressed in an improper signifier. This impossibility leads Agamben to the problem of representation. He argues that since language is the locus of the production and storage of phantasms, all real objects are fractured by phantasmic itineraries that in turn divide poetry and philosophy, joy and knowledge. This division is at the origin of Western culture and renders impossible the possession of any object of knowledge. Giorgio Agamben is the author of "Language and Death" (University of Minnesota Press 1991).

An investigation into the problem of writing about matter in Nikolai Gogol's work and, indirectly, into the entire Neoplatonic tradition in Russian literature, this book is not intended to be an exhaustive historical survey of the concept of matter, but rather an effort to enumerate the images of matter in Gogol's texts and to specify the rules of their construction. The trajectory of the book is directed by movement from Gogol to Gogol. Its major assumption is that Gogol successfully develops a language for grasping the Neoplatonic concept of matter and subsequently rejects it, abandoning literature. Since then, the Gogolian form [sic!] of the image of a sheer negation of form has recurred frequently in Russian literature. Yet the direction of the movement is always towards Gogol. Somewhere at the margin of this circular trajectory, one can inscribe a Polish writer, Witold Gombrowicz, who established, one hundred years later, a similar rhythm governing Polish literature: from Gombrowicz to Gombrowicz.

Giorgio Agamben is a philosopher well known for his brilliance and erudition, as well as for the difficulty and diversity of his seventeen books. The interest which his Homo Sacer sparked in America is likely to continue to grow for a great many years to come. Giorgio Agamben: A Critical Introduction presents the complexity and continuity of Agamben's philosophy--and does so for two separate and distinct audiences. It attempts to provide readers possessing little or no familiarity with Agamben's writings with points of entry for exploring them. For those already well acquainted with Agamben's thought, it offers a critical analysis of the achievements that have marked it.

The first truly comprehensive and fully up-to-date critical introduction to the philosophy of Giorgio Agamben for an interdisciplinary audience.

This book explores the relationship between the works of Agamben and Jacques Derrida. Arthur Willems explains how Agamben's thought renders Derridean terminology inoperative--by suspending the suspense of signification. He argues that this is Agamben's way of undoing a theological structure of thought that philosophy has unknowingly appropriated.

Theory for Art History provides clear and concise introductions to thirty key figures of contemporary theory: four essential predecessors - Freud, Marx, Nietzsche, and Saussure - and twenty-six major moderns from Adorno to Spivak. This book includes key concepts, biography, survey of work, bibliography of primary texts, and a bibliography of secondary criticism. Adapted from Theory for Religious Studies, by William E. Deal and Timothy K. Beal.

Fear and Fantasy in a Global World is a collection of essays which examines the processes, meanings and relations between fear and fantasy in the globalized world, from bold interdisciplinary and comparative perspectives.

Opening to passion as an unsettling, transformative force; extending desire to the text, expanding the self, and dissolving its boundaries; imagining pleasures outside the norm and intensifying them; overcoming loss and reaching beyond death; being loyal to oneself and defying productivity, resolution, and cohesion while embracing paradox, non-linearity, incompleteness. These are some of the possibilities of lyric that this book explores by reading Petrarch's vernacular poetry in dialogue with that of other poets, including Guido Cavalcanti, Dante, and Shakespeare. In the Epilogue, the poet Antonella Anedda Ansigioy engages with Osip Mandel'stam and Paul Celan's dialogue with Petrarch and extends it into the present.

Examines literary engagement with immateriality since the 'material turn' in early modern studiesProvides six case studies of works by Shakespeare, Donne, and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine, and theologyEmploys an innovative organization around three major areas in which problem of immaterial was particularly pitched: Ontology, Theology, and Psychology (or Being, Believing, and Thinking)Includes wide-ranging references to early modern literary, philosophical, and theological textsDemonstrates how innovations in natural philosophy influenced thought about the natural world and how it was portrayed in literatureEngages with current early modern scholarship in the areas of material culture, cognitive literary studies, and phenomenologyImmateriality and Early Modern English Literature explores how early modern writers responded to rapidly shifting ideas about the interrelation of their natural and spiritual worlds. It provides six case studies of works by Shakespeare, Donne and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine and theology. Building on the importance of addressing material culture in order to understand early modern literature, Knapp demonstrates how the literary imagination was shaped by changing attitudes toward the immaterial realm.

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