

# Hermeneutics of Form: Romantic Poetics in Theory and Practice

Hamlin, Cyrus

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# The Hermeneutics Of Form Romantic Poetics In Theory Practice

**J Elliott**



## **The Hermeneutics Of Form Romantic Poetics In Theory Practice:**

*Hermeneutics of Form* Cyrus Hamlin, 1998      *Hermeneutics of Form* Cyrus Hamlin, 1998      The Challenge of Coleridge David P. Haney, 2010-11 Interweaving past and present texts The Challenge of Coleridge engages the British Romantic poet critic and philosopher Samuel Taylor Coleridge in a conversation in Hans Georg Gadamer's sense with philosophical thinkers today who share his interest in the relationship of interpretation to ethics and whose ideas can be both illuminated and challenged by Coleridge's insights into and struggles with this relationship In his philosophy poetry theology and personal life Coleridge revealed his concern with this issue as it manifests itself in the relation between technical and ethical discourse between fact and value between self and other and in the ethical function of aesthetic experience and the role of love in interpretation and ethical action Relying on Gadamer's hermeneutics to supply a framework for his approach Haney connects Coleridge's ideas with among others Emmanuel Levinas's other oriented notion of ethical subjectivity Paul Ricoeur's view about the other's implication in the self reinterpretations of Greek drama by Bernard Williams and Martha Nussbaum and Gianni Vattimo's post Nietzschean hermeneutics Coleridge is treated not as a product of Romantic ideology to be deconstructed from a modern perspective but as a writer who offers a challenge to our modern tendency to compartmentalize interpretive issues as a concern for literary theorists and ethical issues as a concern for philosophers Looking at the two together Haney shows through his reading of Coleridge can enrich our understanding of both      **The Romantic Performative** Angela Esterhammer, 2001 The Romantic Performative develops a new context and methodology for reading Romantic literature by exploring philosophies of language from the period 1785-1835 It reveals that the concept of the performative debated by twentieth century theorists from J L Austin to Judith Butler has a much greater relevance for Romantic literature than has been realized since Romantic philosophy of language was dominated by the idea that something happens when words are spoken By presenting Romantic philosophy as a theory of the performative and Romantic literature in terms of that theory this book uncovers the historical roots of twentieth century ideas about speech acts and performativity Romantic linguistic philosophy already focused on the relationship between speaker and hearer describing speech as an act that establishes both subjectivity and intersubjective relations and theorizing reality as a verbal construct But Romantic theorists considered utterance the context of utterance and the positions and identities of speaker and hearer to be much more fluid and less stable than modern analytic philosophers tend to make them Romantic theories of language therefore yield a definition of the Romantic performative as an utterance that creates an object in the world instantiates the relationship between speaker and hearer and even founds the subjectivity of the speaker in the moment when the utterance occurs The author traces the Romantic performative through its diverse development in the moral political and legal philosophy of Reid Bentham Kant and the German Idealists Humboldt and Coleridge then explores its significance in literary texts by Coleridge Godwin Holderlin and Kleist These readings demonstrate that Romantic writers mounted a deeper

investigation than previously realized into the way the act of speaking generates subjective identity intersubjective relations and even objective reality The project of the book is to read the language of Romanticism as performative and to recognize among its achievements the historical founding of the discourse of performativity itself

**Hermeneutics and the Problem of Translating Traditional Arabic Texts** Alsayed M. Aly Ismail, 2017-08-21 This book focuses on the problematic issues arising when translating and interpreting classical Arabic texts which represent a challenging business for many scholars especially with regards to religious texts Additionally the reception of these interpretations and translations not only informs the perception of Muslims and their awareness of the outside world but also impacts the vision and perception of non Muslims of Islam and the Muslim world Consequently this book reconsiders the concepts of understanding and interpretation and their nexus in the mechanism of translation and proposes a novel hermeneutic method of translating interpreting and understanding traditional and classical Arab texts Handling the issues of understanding from a hermeneutical perspective is shown here to remove the possibility of translation and interpretation rendering a distorted translated text Drawing on the powerful interpretive theories of Hans Georg Gadamer and Martin Heidegger the hermeneutic method of translation starts from a premise that the meaning of a classical text cannot be deduced solely by linguistic analysis of its words but requires in depth investigation of the invisible contextual elements that control and shape its meaning Traditional texts are seen in this model as travelling texts whose meaning is transformed across time and space The hermeneutic method of translation allows the translator to identify those elements from the real world that informed a classical text at the time of its writing so that it can be adapted and made relevant to its contemporary context Traditional texts can enlighten our minds and cultivate our souls religious texts can elevate our behavior and thinking and help refine our confused contemporary lives When texts become isolated from their world they lose this lofty goal of enlightenment and elevation

*Coleridge's Dejection Ode* J.C.C. Mays, 2019-01-22 Coleridge's Dejection Ode completes J C C Mays analysis of Coleridge's poetry following Coleridge's Ancient Mariner Palgrave 2016 and Coleridge's Experimental Poetics Palgrave 2013 Dejection An Ode stands alone in Coleridge's oeuvre written at a time of personal crisis it reaches far back and deeply into his thinking in an attempt to find a poetic solution to ideas and problems he had mulled over for a long time Mays reveals how the poem also marks the opening of the second half of Coleridge's career as both poet and thinker In three central chapters Mays examines the new style that evolved in the process of writing the Ode the technical means of metrics rhyme and grammar language and allusion and symbol and structure He recounts the complex sometimes controversial critical history of the Ode and suggests an editorial solution to the problem created by the Letter to Sara Hutchinson re evaluates the position of Wordsworth in the poem apropos the political statement it makes clarifies the distinction between the views on Imagination expressed and those contained in Biographia Literaria and traces the links of the concept dejection as it underpins Coleridge's late poems

**Romanticism and the Uses of Genre** David Duff, 2009-11-12 This wide ranging book explores the generic innovations

that drive the Romantic revolution in literature but also the fascination with archaic forms such as the ballad sonnet epic and romance whose revival and transformation make Romanticism a retro as well as a revolutionary movement Cultural Studies and the Symbolic: Theory Studies, Presented at the University of Glasgow's Centre for Intercultural Studies: v. 1: Occasional papers in cassirer and cultural Paul Bishop, 2017-12-02 Given the growing disenchantment on all sides with the high theory of the 1970s and 1980s and with the dominant master trope of literary and cultural reflexion of the 1980s and 1990s the extended metaphor or allegory this volume offers a timely re examination of what according to Goethe is a deeper mode of understanding the symbol Via the life long preoccupation of Ernst Cassirer with the problems of symbolic form as he christened it the papers collected here try to come to terms with the thinking of Goethe and Schiller on the symbol and on related issues Taken together they attempt to elucidate the filiation of German classicism down through the nineteenth century to the present in the belief that some of Cassirer's ideas have fed often unacknowledged into the mainstream of contemporary cultural theory and that the rigour of his thought can help clear up much of the confusion in that theory

**The Literature of Weimar Classicism** Simon Richter, 2005 New essays providing an account of the shaping beliefs preoccupations motifs and values of Weimar Classicism In Germany Weimar Classicism roughly the period from Goethe's return to Germany from Italy in 1788 to the death of his friend and collaborator Schiller in 1805 is widely regarded as an apogee of literary art But outside of Germany Goethe is considered a Romantic and the notion of Weimar Classicism as a distinct period is viewed with skepticism This volume of new essays regards the question of literary period as a red herring Weimar Classicism is best understood as a project that involved the ambitious attempt not only to imagine but also to achieve a new quality of wholeness in human life and culture at a time when fragmentation division and alienation appeared to be the norm By not succumbing to the myth of Weimar and its literary giants but being willing to explore the phenomenon as a complex cultural system with a unique signature this book provides an account of its shaping beliefs preoccupations motifs and values Contributions from leading German British and North American scholars open up multiple interdisciplinary perspectives on the period Essays on the novel poetry drama and theater are joined by accounts of politics philosophy visual culture women writers and science The reader is introduced to the full panoply of cultural life in Weimar its accomplishments as well as its excesses and follies Emancipatory and doctrinaire by turns the project of Weimar Classicism is best approached as a complex whole Contributors Dieter Borchmeyer Charles Gair Gail Hart Thomas Saine Jane Brown Cyrus Hamlin Roger Stephenson Elisabeth Krimmer Helmut Pfotenhauer Benjamin Bennett Astrida Orle Tantilillo W Daniel Wilson Simon J Richter is Associate Professor of German at the University of Pennsylvania **Rereading Romanticism**, 2021-11-15 Word and Music Studies: Defining the Field, 2024-09-02 The nineteen interdisciplinary essays assembled in WORD AND MUSIC STUDIES I were first presented in 1997 at the founding conference of the International Association for Word and Music Studies WMA in Graz Austria Diverse in subject matter theoretical orientation critical approach and interpretive strategy

they share a keen scholarly interest in contemporary word music reflection Registering the impact of cultural studies on word music relations as manifested in the new musicology and other historicist approaches the volume aims to assess the entire field of word and music studies to define its subject objectives and methodology and to describe the field's state of the art Within the broader context of generic structural performative and ideological considerations concerning the manifold interrelations between literature and music contributors explore wide ranging topics such as the vexing question of terminology e g word and music melopoetics interart intermedial transmedial inquiry into the meaning narrative potential and verbalization of music analysis of texted music the Lied and opera and instrumental music and discussion of individual issues e g ekphrasis musicalization of fiction word music and verbal music and interart loanwords e g narrativity counterpoint and leitmotif

**Symbolic Forms and Cultural Studies** Cyrus Hamlin, John Michael Krois, 2004-01-01 Cassirer's conception of culture theory of symbolism anticipated much of later cultural theory The essays in this volume explore aspects of his thinking demonstrate the influence that it had on later scholarship □□□□□□ □□□, 2003 [The Quest of the Absolute](#) Louis Dupré, 2013-09-30 This eagerly awaited study brings to completion Louis Dupré's planned trilogy on European culture during the modern epoch Demonstrating remarkable erudition and sweeping breadth The Quest of the Absolute analyzes Romanticism as a unique cultural phenomenon and a spiritual revolution Dupré philosophically reflects on its attempts to recapture the past and transform the present in a movement that is partly a return to premodern culture and partly a violent protest against it Following an introduction on the historical origins of the Romantic Movement Dupré examines the principal Romantic poets of England Wordsworth Coleridge Shelley Keats Germany Goethe Schiller Novalis Hölderlin and France Lamartine de Vigny Hugo all of whom from different perspectives pursued an absolute ideal In the chapters of the second part he concentrates on the critical principles of Romantic aesthetics the Romantic image of the person as reflected in the novel and Romantic ethical and political theories In the chapters of the third more speculative part he investigates the comprehensive syntheses of romantic thought in history philosophy and theology The Quest of the Absolute is an important work both as the culmination of Dupré's ongoing project and as a classic in its own right The book will meet the expectations of the specialist as well as appeal to more general readers with philosophical cultural and religious interests

**Tracking the Banished Immortal** Paula M. Varsano, 2003-01-01 In this lucidly and gracefully written volume Paula Varsano presents the first full length study of Li Bo in English in half a century and the first extended look at the poet's critical reception *Born Under Auschwitz* Mary Cosgrove, 2014 Uncovers the literary traditions of melancholy that inform major works of postwar and contemporary German literature dealing with the Holocaust and the Nazi period **Autotheory as Feminist Practice in Art, Writing, and Criticism** Lauren Fournier, 2021-02-23 Autotheory the commingling of theory and philosophy with autobiography as a mode of critical artistic practice indebted to feminist writing and activism In the 2010s the term autotheory began to trend in literary spheres where it was used to describe books in which memoir and

autobiography fused with theory and philosophy In this book Lauren Fournier extends the meaning of the term applying it to other disciplines and practices Fournier provides a long awaited account of autotheory situating it as a mode of contemporary post 1960s artistic practice that is indebted to feminist writing art and activism Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper she considers the politics aesthetics and ethics of autotheory

*Romantic Poetry and the Fragmentary Imperative* Christopher A. Strathman, 2012-02-01 Romantic Poetry and the Fragmentary Imperative locates Byron and to a lesser extent Joyce within a genealogy of romantic poetry understood not so much as imaginative self expression or ideological case study but rather as what the German romantics call romantische poesie an experimental form of poetry loosely based on the fragmentary flexibility and acute critical self consciousness of Socratic dialogue The book is therefore less an attempt to present yet another theory of romanticism than it is an effort to recover a more precise sense of the relationship between Byron s fragmentary or workless poetic and romantic poetry generally and to articulate connections between romantic poetry and modern literature and literary theory The book also argues that the exigency or imperative of the fragmentary works of Schlegel Byron Joyce and Blanchot is not so much the expression of a style as it is an acknowledgment of what remains unthought in thinking **Forthcoming Books** Rose Arny, 1998 **Reading, Writing, and Romanticism** Lucy Newlyn, 2003 Bridging the gulf between materialist and idealist approaches this study informed by an historical awareness of Romantic hermeneutics and its later developments examines how readers are imagined addressed and figured in Romantic poetry

## Enjoying the Melody of Expression: An Psychological Symphony within **The Hermeneutics Of Form Romantic Poetics In Theory Practice**

In a global taken by screens and the ceaseless chatter of quick connection, the melodic splendor and mental symphony developed by the prepared word frequently disappear into the backdrop, eclipsed by the persistent noise and interruptions that permeate our lives. Nevertheless, situated within the pages of **The Hermeneutics Of Form Romantic Poetics In Theory Practice** a wonderful fictional treasure brimming with raw feelings, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, this captivating masterpiece conducts visitors on an emotional journey, skillfully unraveling the hidden melodies and profound affect resonating within each carefully crafted phrase. Within the depths with this moving analysis, we can explore the book is central harmonies, analyze its enthralling publishing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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