



· THE · DIFFERENCE
· SATIRE · MAKES

Rhetoric and Reading from Jonson to Byron

FREDRIC V. BOGEL

The Difference Satire Makes Rhetoric And Reading From Jonson To Byron

Wolfram Schmidgen



The Difference Satire Makes Rhetoric And Reading From Jonson To Byron:

The Difference Satire Makes Fredric V. Bogel, 2012-04-20 Offering both the first major revision of satiric rhetoric in decades and a critical account of the modern history of satire criticism Fredric V Bogel maintains that the central structure of the satiric mode has been misunderstood Devoting attention to Augustan satiric texts and other examples of satire from writings by Ben Jonson and Lord Byron to recent performance art Bogel finds a complicated interaction between identification and distance intimacy and repudiation Drawing on anthropological insights and the writings of Kenneth Burke Bogel articulates a rigorous richly developed theory of satire While accepting the view that the mode is built on the tension between satirist and satiric object he asserts that an equally crucial relationship between the two is that of intimacy and identification satire does not merely register a difference and proceed to attack in light of that difference Rather it must establish or produce difference The book provides fresh analyses of eighteenth century texts by Jonathan Swift John Gay Alexander Pope Henry Fielding and others Bogel believes that the obsessive play between identification and distance and the fascination with imitation parody and mimicry which mark eighteenth century satire are part of a larger cultural phenomenon in the Augustan era a questioning of the very status of the category and of categorical distinctness and opposition

Lord Byron and the History of Desire Ian Dennis, 2009 Drawing on the work of Eric Gans and Ren Girard novelist and literary scholar Dennis U of Ottawa contends that British poet Byron 1788 1824 changed his ideas about what could and should be desired during the course of his writing career He considers victory and defeat in the eastern tales heroic victimhood in Prometheus and The Prisoner of Chillon Byron's sincerity and the market in Don Juan Only names and titles are indexed

Byron: The Poetry of Politics and the Politics of Poetry Roderick Beaton, Christine Kenyon Jones, 2016-07-01 It is no great matter supposing that Italy could be liberated who or what is sacrificed It is a grand object the very poetry of politics Only think a free Italy Why there has been nothing like it since the days of Augustus So wrote Lord Byron in his journal in February 1821 only days before the outbreak of revolution in Greece where three years later he would die in the service of the revolutionary cause For a poet whose life and work are interlaced with action of multiple sorts surprisingly little attention has been devoted to Byron's engagement with issues of politics This volume brings together the work of eminent Byronists from seven European countries and the USA to re-assess the evidence What did Byron mean by the poetry of politics Was he in any sense a political animal Can his final fateful involvement in Greece be understood as the culmination of earlier more deeply rooted quests The first part of the book examines the implications of reading and writing as themselves political acts the second interrogates the politics inherent or implied in Byron's poems and plays the third follows the trajectory of his political engagement or non engagement from his abortive early career in the British House of Lords via the Peninsular War in Spain to his involvement in revolutionary politics abroad

Karl Kraus and the Discourse of Modernity Ari Linden, 2020-05-15 Ari Linden's Karl Kraus and the Discourse of Modernity reconsiders the literary works

of the Viennese satirist journalist and playwright Karl Kraus 1874 1936 Combining close readings with intellectual history Linden shows how Kraus's two major literary achievements *The Last Days of Mankind* and *The Third Walpurgis Night* and his adaptation of *The Birds* by Aristophanes *Cloudcuckooland* address the political catastrophes of the first third of Europe's twentieth century from World War I to the rise of fascism Kraus's central insight Linden argues is that the medial representations of such events have produced less an informed audience than one increasingly unmoved by mass violence In the second part of the book Linden explores this insight as he sees it inflected in the writings of Søren Kierkegaard Walter Benjamin and Theodor Adorno This hidden dialogue Linden claims offers us a richer understanding of the often neglected relationship between satire and critical theory writ large

The Experimental Imagination Tita Chico, 2018-06-05

Challenging the two cultures debate *The Experimental Imagination* tells the story of how literariness came to be distinguished from its epistemological sibling science as a source of truth about the natural and social worlds in the British Enlightenment Tita Chico shows that early science relied on what she calls literary knowledge to present its experimental findings More radically she contends that science was made intellectually possible because its main discoveries and technologies could be articulated in literary terms While early scientists deployed metaphor to describe the phenomena they defined and imagination to cast themselves as experimentalists literary writers used scientific metaphors to make the case for the epistemological superiority of literary knowledge Drawing on literature as well as literary language tropes and interpretive methods literary knowledge challenges our dominant narrative of the scientific revolution as the sine qua non of epistemological innovation in the British Enlightenment With its recourse to imagination as a more reliable source of truth than any empirical account literary knowledge facilitates a redefinition of authority and evidence as well as of the self and society implicitly articulating the difference that would come to distinguish the arts and sciences

New Formalist Criticism F. Bogel, 2013-11-19

New Formalist Criticism defines and theorizes a mode of formalist criticism that is theoretically compatible with current thinking about literature and theory New formalism anticipates a move in literary studies back towards the text and in so doing establishes itself as one of the most exciting areas of contemporary critical theory

Estranging the Novel Katarzyna Bartoszyńska, 2021-08-03

To develop a theory of world literature this book demands that the theory of the novel can no longer ignore literary forms other than realism Winner of the Donald Murphy Prize for a Distinguished First Book by the American Conference on Irish Studies and the Wacław Lednicki Award in the Humanities by the Polish Institute of Arts and Sciences of America For centuries the standard account of the development of the novel focused on the rise of realism in English literature Studies of early novels connected the form to various aspects of British life across the eighteenth and nineteenth centuries including the burgeoning middle class the growth of individualism and the emergence of democracy and the nation state But as the push for teaching and learning global literature grows this narrative is insufficient for studying novel forms outside of a predominately English speaking British and American realm In

Estranging the Novel Katarzyna Bartoszy ska explores how the emergence and growth of world literature studies has challenged the centrality of British fiction to theories of the novel s rise She argues that a historicist approach frequently reinforces the realist paradigm that has cast other traditions as minor conceding a normative vision of the novel as it seeks to explain why historical forces produced different forms elsewhere Recasting the standard narrative by looking at different novelistic literary forms including the Gothic travel writing and queer fiction Bartoszy ska offers a compelling comparative study of Polish and Irish works published across the long nineteenth century that emphasize fictionality or the problem of world building in literature Reading works by Ignacy Krasicki Jan Potocki Narcyza michowska and Witold Gombrowicz alongside others by Jonathan Swift Charles Maturin Oscar Wilde and Samuel Beckett Bartoszy ska shows that the history of the novel s rise demands a more capacious and rigorous approach to form as well as a reconceptualization of the relationship between fiction and its cultural contexts By modeling such a heterogeneous account of the novel form Estranging the Novel paves the way for a bracing and diverse understanding of the makeup of contemporary world literature and the many texts it encompasses and a new perspective on the British novel as well Juvenal and the Poetics of Anonymity Tom

Geue,2017-11-23 Argues that Juvenal actively concealed his own authorship from his Satires in response to a dangerous political climate *Humor's Privileged Access to Truth, Meaning, and Goodness* Jeremy Barris,2025-02-24 This book explores three connected insights into humor First that humor provides a privileged access to the deepest kind of truth the sense as such of its topics and so of their very reality It is argued that humor allows us to see things afresh and truly by flouting the sense of the things it deals with so enabling us to step outside of our taken for granted immersion in that sense As a result the character of the true sense stands out against the contrast of its nonsensical distortion Second that because of the way humor accesses truth it also brings out the essential meaning of relevant value including the good and the worthwhile Third humor enables a privileged coordination and negotiation of profoundly conflicting truths and values Humor s access to truth is privileged both in its depth even with respect to metaphysics and also because it establishes the truth of what it shows Humor s Privileged Access to Truth Meaning and Goodness is essential reading for all scholars and researchers of the philosophy of humor Infinite Variety Wolfram Schmidgen,2021-08-13 Unnerved by the upheavals of the seventeenth century English writers including Thomas Hobbes Richard Blackmore John Locke Jonathan Swift and Daniel Defoe came to accept that disorder rather than order was the natural state of things They were drawn to voluntarism a theology that emphasized a willful creator and denied that nature embodied truth and beauty Voluntarism Wolfram Schmidgen contends provided both theological framework and aesthetic license In Infinite Variety he reconstructs this voluntarist tradition of literary invention Once one accepted that creation was willful and order arbitrary Schmidgen argues existing hierarchies of kind lost their normative value Literary invention could be radicalized as a result Acknowledging that the will drives creation such writers as Blackmore and Locke inverted the rules of composition and let energy dominate

structure matter create form and parts be valued over the whole In literary religious and philosophical works voluntarism authorized the move beyond the natural toward the deformed the infinite and the counterfactual In reclaiming ontology as an explanatory context for literary invention *Infinite Variety* offers a brilliantly learned analysis of an aesthetic framed not by the rise of secularism but by its opposite It is a book that articulates how religious belief shaped modern literary practices including novelistic realism and one that will be of interest to anyone who thinks seriously about the relationship between literature religion and philosophy

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