

Cyrus Hamlin Hermeneutics of Form
Romantic Poetics in Theory & Practice



The Hermeneutics Of Form Romantic Poetics In Theory Practice

David Duff



The Hermeneutics Of Form Romantic Poetics In Theory Practice:

Hermeneutics of Form Cyrus Hamlin, 1998 **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.

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 *Hermeneutics of Form* Cyrus Hamlin,1998 **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 and original book reappraises the role of genre and genre theory in British Romanticism Analyzing numerous examples from 1760 to 1830 David Duff examines the generic innovations and experiments which propel the Romantic revolution in literature but also the fascination with archaic forms such as the ballad sonnet and romance whose revival and transformation make Romanticism a retro movement as well as a revolutionary one The tension between the drives to make it old and to make it new generates one of the most dynamic phases in the history of literature whose complications are played out in the critical writing of the period as well as its creative literature Incorporating extensive research on classification systems and reception history as well as on literary forms themselves *Romanticism and the Uses of Genre* demonstrates how new ideas about the role and status of genre influenced not only authors but also publishers editors reviewers and readers The focus is on poetry but a wider spectrum of genres is considered a central theme being the relationship hierarchical competitive combinatory between genres Among the topics addressed are generic primitivism and forgery Enlightenment theory and the cognitive turn the impact of German transcendental aesthetics organic and anti organic form the role of genre in the French Revolution debate the poetics of the fragment and the theory and practice of genre mixing Unprecedented in its scope and detail this important book establishes a new way of reading Romantic literature which brings into focus for the first time its tangled relationship with genre

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

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

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 Rereading Romanticism ,2021-11-15

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