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INTRODUCTION TO ADORNO'S "THE ACTUALITY OF PHILOSOPHY"

by Benjamin Snow

During the 1940s, Adorno's "negative dialectic" became identified with the critical theory of the Frankfurt Institute, of which he had become the most illustrious member. The critical theory was never a fully articulated philosophy meaning the same thing for all the members of the Institute. It was more of a set of shared assumptions than distinguished their approach from bourgeois or "traditional" theory.¹ Within this common frame, the methodology of individual members could and did vary. Thus, the term critical theory lacks historical precision, referring generally to the Institute's theoretical orientation during the thirty-odd years of Max Horkheimer's directorship.

Although Adorno later clearly felt comfortable being called a "critical theorist," he first outlined the distinguishing characteristics of his own method seven years before he became a full-fledged Institute member. The occasion was the inaugural lecture marking his entry into the philosophy faculty of the University of Frankfurt, "The Actuality of Philosophy," which remained unpublished until after his death and appears in translation here. At the time (May 1931) Horkheimer had been the Institute's director for only a few months, and the new orientation in critical methodology that he brought to it was just beginning to take shape. Of course, even then Horkheimer's ideas had much in common with Adorno's, due to their close personal and intellectual friendship. They had both moved toward Marxism in the late 1920s but the impact of dialectical materialism led them in different directions. Horkheimer turned toward the social sciences, while Adorno, instead of joining his friend at the Institute, chose to accept an academic position.

The young Adorno saw himself as a philosopher and an artist,² not a social scientist, and he was then clearly more excited by the literary criticism of Walter Benjamin than by the empirical social research projects of the Frankfurt Institute. Nor was the Institute's realization of Adorno much more enthusiastic; it is worth noting that two articles which he submitted to the Institute journal, the *Zeitschrift für Sozialforschung*, in the 1930s repeatedly

1. As Adorno noted, the more critical theory was "Horkheimer's philosophy." Cf. Theodor W. Adorno, *Max Horkheimer*, trans. E.B. Ashton (New York: The Dial Press, 1972), p. 187. Horkheimer had first outlined his distinguishing characteristics in his 1937 article on "Irrational and Critical Theory," now in his *Critical Theory*, trans. Maren J. G. Gurell and others (New York: Herder and Herder, 1970), pp. 148-50.

2. As he later recalled in comparing himself to Horkheimer: "I, however, in background and early disposition, was an artist, musician, yet attracted by an impulse to become for me and as possible in the present, in which something objective also seemed necessary, the philosopher and, in view of the materialist view of the world, the social scientist." (in Theodor W. Adorno, "Offices Brief an Max Horkheimer," in *ibid.*, February 18, 1955, p. 88.)

failed to pass the review board.³ And, although the articles by Adorno which were accepted—"Zur gesellschaftlichen Lage der Musik" (1931) and "Über das Jahr" (1934)—were of lasting importance to his intellectual development,⁴ his major works of these years were the more strictly philosophical studies of Kierkegaard and Hegel.⁵ The theme of jazz and the social condition of music reflected the Institute's primary concern with the question of how *geistige* products functioned in support or challenge the status quo. This was something quite distinct from Adorno's self-prescribed task: fostering the liquidation of idealist philosophy.

Horkheimer believed as firmly as Adorno that bourgeois philosophy was in a state of decay,⁶ but he seems to have concluded that if metaphysics were no longer possible, then the philosopher had to look to the social sciences in order to find truth. Although these sciences, in turn, needed a critical, speculative perspective, philosophy as a separate discipline was abandoned.⁷ For Horkheimer, the problems of "the object" needed to dissolve into (Marxist) sociology, the problems of "the subject" into (Freudian) psychology,⁸ and critical theory attempted to explain their interrelations. In his inaugural lecture as Institute director, he spoke of the dialectical interaction between theory and empirical research.⁹

Adorno, however, discerned a dialectical process within philosophy itself. Indeed, he had an almost Hegelian faith in the immanent logic of philosophy, in its historical development as the unfolding of truth, even if, in very spe-

3. A study of Horkheimer went through two revisions (1934 and 1935) yet never appeared in the journal or elsewhere even though published elsewhere. Cf. Theodor W. Adorno, "Zur Musiktheorie Walter Horkheimer" (1935), reprinted in Palmer (Frankfurt am Main: Suhrkamp Verlag, 1964), p. 107. Article on music, revised by Adorno in 1938, was never published, but some of his drafts are to be found in Adorno's estate.

4. In the 1935 article and in the more than forty-year period no article that he published in a variety of journals and newspapers during the thirties. Adorno held the grounds for an artistic philosophy whose liquidation he accepted him until his death. (The book manuscript, *Kierkegaard's Problem of Philosophy*, published posthumously in 1966 as vol. 3 of the *Gesammelte Werke*.) This is not to suggest that the early years were in the *Zeitschrift für Sozialforschung*, which contained elements of an aesthetic theory as well as a critical theory of mass culture, were insignificant with his long-term philosophy; the point is simply that whereas the Institute was more concerned as a philosophical sociology of art, Adorno's primary concern was in (sociological) philosophy—of aesthetics as well as of epistemology.

5. As he wrote in 1935, the dialectic process, the identity of subject and object, "... has long been beyond, and with it the entire of Hegelian philosophy. 'Absolute' philosophy... is a thing of the past." (*Offices Brief an Max Horkheimer*, "Zur Musiktheorie Walter Horkheimer" (1935), reprinted in Palmer (Frankfurt am Main: Suhrkamp Verlag, 1964), p. 107.)

6. Horkheimer's view of the situation was that the critical theory of philosophy through empirical research was not something Adorno shared. Against the tendency of Adorno, as he later recalled, used to "suppress the anti-positive, speculative turn" of philosophy.

7. Theodor W. Adorno, "Offices Brief an Max Horkheimer," op. cit. p. 82.

8. Theodor W. Adorno, "Offices Brief an Max Horkheimer," op. cit. p. 82.

9. Theodor W. Adorno, "Offices Brief an Max Horkheimer," op. cit. p. 82.

Hegelian fashion, he believed that truth critically challenged the course of history rather than merging with it. Convinced that social commodification appeared within the material of philosophy in a mediated form and that the philosopher, like the artist, had to be "absolutely modern," grasping these contradictions in their most current and (in an age of disintegration) their most antagonistic manifestations, Adorno took up the struggle begun by his preceding generation of philosophers. By placing himself within their ranks, he pressed the continuities of their thought to the point where the dialectical negation of idealism could be achieved.¹⁰ This challenge lies within, on the basis of philosophy's own inherent, historically developed logic, in order to break out of bourgeois idealism and into revolutionary materialism was what Adorno meant by "immanent criticism" and in concerned the substance of his idea of a "logic of disintegration."

This program found Adorno to Benjamin more than to Horkheimer. Although Horkheimer, too, claimed that if bourgeois theory were to be effectively challenged it had to be from "within," to him this meant simply that bourgeois theory could not be dismissed by merely adapting an external, anti-bourgeois metaphysics. Rather, one had to expose the gap between bourgeois theory and its own reality. In his essay Horkheimer conducted bourgeois concepts (of justice, reason, individualism) with the actuality of bourgeois society (its injustice, irrationalism, monopoly capitalism), pointed to the discrepancy between the potential affluence of present productive forces and the existing scarcity, and demonstrated that *Lebensphilosophie*, for example, betrayed its own intent of present liberation, in functioning as a support for the social status quo, in convergence with the very positivism it attacked.¹¹ But unlike Adorno, Horkheimer did not get deeply involved in the technical consequences of contemporary philosophy.¹² Hence, although almost all his articles in the *Zeitschrift für Sozialforschung* during the 1930s were critiques of bourgeois philosophy, they were not themselves "philosophical" in the strict sense of the term. Keeping one foot inside the discipline, he traced theories and concepts down explicitly through the history of their bourgeois era—his knowledge of history was far superior to Adorno's—so that their social functions might be revealed.¹³

10. As he wrote in his inaugural speech: "Only an essentially nihilistic philosophy, one which sets its philosophical truth, could maintain that the old problems could simply be removed by forgetting them and starting fresh from the beginning. The only way to achieve this is to make a new beginning, to make a new beginning of philosophy and of philosophical methodology can a real change of philosophical consciousness prevail."

11. For an English summary of Horkheimer's writings of the early 1930s, see Martin Jay, *The Dialectic Imagination: A Study of the Frankfurt School* (Princeton: Princeton University Press, 1973), pp. 44-50.

12. Horkheimer's prime concern was philosophy, i.e., how it was that philosophy "never could be itself and theoretical and aesthetic, even if philosophy had to give up its own

The Actuality Of Adorno

Mikko Immanen



The Actuality Of Adorno:

The Actuality of Adorno Max Pensky, 1997-04-24 Brings together some of the most prominent and influential contemporary interpreters of Adorno's work in a wide ranging collection of essays that explores Adorno's relation to themes and problems in postmodern thought

The Actuality of Adorno Max Pensky, 1997-04-24 Always resistant to classification the work of Theodor Adorno ranged from biting criticism of the emergent popular culture in the United States and Europe through theories of contemporary music and literature and sociological analyses of the rise of fascism and antisemitism in Germany and elsewhere to careful readings of modern Continental philosophers As a leading member of the famous Frankfurt School of critical social theory Adorno influenced current discussions in cultural studies and Continental philosophy However the various dimensions of Adorno's significance for the range of contemporary postmodern theory remained unclear This book demonstrates the relevance and power of Adorno's work for the state of critical social theory today

Adorno's Theory of Philosophical and Aesthetic Truth Owen Hulatt, 2016-09-27 In Adorno's Theory of Philosophical and Aesthetic Truth Owen Hulatt undertakes an original reading of Theodor W Adorno's epistemology and its material underpinnings deepening our understanding of his theories of truth art and the nonidentical Hulatt's novel interpretation casts Adorno's theory of philosophical and aesthetic truth as substantially unified supporting the thinker's claim that both philosophy and art are capable of being true For Adorno truth is produced when rhetorical texture combines with cognitive performance leading to the breakdown of concepts that mediate the experience of the consciousness Both philosophy and art manifest these features although philosophy enacts these conceptual issues directly while art does so obliquely Hulatt builds a robust argument for Adorno's claim that concepts ineluctably misconstrue their objects He also puts the still influential thinker into conversation with Hegel Husserl Frazer Sohn Rethel Benjamin Strawson Dahlhaus Habermas and Caillois among many others

The Dynamic of Play and Horror in Adorno's Philosophy Bence Józsu

Kun, 2023-10-04 Long before Wittgenstein drew attention to its complexities the concept of play had captured the interest of theorists for millennia How do games contribute to our knowledge of the world Wherein lies their universal appeal Play is usually associated with a certain blitheness and buoyancy could it nevertheless be argued that playfulness is not quite as innocent as it might seem Bence Kun draws on Adorno's writings to explore the relation between philosophical play understood here as imaginative thought as well as experimental expression and an experience of dread Adorno links to children's first encounter with death By investigating his less familiar works some of which have not yet been translated Kun challenges the received view on Adorno's approach to metaphysics the role of systematic inquiry and the modern condition As he has Adorno say the originary impression of shock at the heart of philosophical reflection can only be fully apprehended through an open ended and defiantly creative intellectual practice

Adorno's 'Minima Moralia' in the 21st Century Caren Irr, 2021-11-18 This interdisciplinary volume revisits Adorno's lesser known work *Minima Moralia* and makes the case for its

application to the most urgent concerns of the 21st century Contributing authors situate Adorno at the heart of contemporary debates on the ecological crisis the changing nature of work the idea of utopia and the rise of fascism Exploring the role of critical pedagogy in shaping responses to fascistic regimes alongside discussions of extractive economies and the need for leisure under increasingly precarious working conditions this volume makes new connections between Minima Moralia and critical theory today Another line of focus is the aphoristic style of Minima Moralia and its connection to Adorno s wider commitment to small and minor literary forms which enable capitalist critique to be both subversive and poetic This critique is further located in Adorno s discussion of a utopia that is reliant on complete rejection of the totalising system of capitalism The distinctive feature of such a utopia for Adorno is dependent upon individual suffering and subsequent survival an argument this book connects to the mutually constitutive relationship between ecological destruction and right wing authoritarianism These timely readings of Adorno s Minima Moralia teach us to adapt through our survival and to pursue a utopia based on his central ideas In the process opening up theoretical spaces and collapsing the physical borders between us in the spirit of Adorno s lifelong project

Adorno's Gamble Mikko Immanen,2025-02-15 Adorno s Gamble offers a startling reinterpretation of the evolution of Theodor W Adorno s thought usually seen as a mix of critical Marxism Freudian psychoanalysis aesthetic modernism and Jewish tradition Mikko Immanen argues for another previously unacknowledged source of Adorno s thinking on instrumental reason dialectic of enlightenment and frailty of democracy the intellectual underpinnings of Germany s conservative revolutionary movement of the 1920s In a dramatic reappraisal of the leading light of the Frankfurt School Immanen follows Adorno s path of philosophical development from the late Weimar era through years in exile to the postwar period establishing his debt to thinkers of radical conservative bent In particular he focuses on Adorno s enduring and daring effort to harness two of the most infamous works from this tradition Oswald Spengler s Decline of the West and Ludwig Klages s The Spirit as Adversary of the Soul and to repurpose their reactionary teachings for emancipatory ends

Adorno's Aesthetics as a Literary Theory of Art Mario Farina,2020-06-23 This book re examines Adorno s aesthetics developing a new literary approach that aims to unveil hidden elements of Adorno s thought Farina proposes to read Adorno s aesthetics as a literary theory of art showing its efficacy in its comprehension of the most advanced trends of contemporary literature As a result this book provides an image of Adorno s aesthetics as a complete satisfying and consistent philosophy of literature a robust theory which is able to stand its ground in contemporary aesthetic debate Challenging the prevalent prejudice that defines Adorno s thought and especially his aesthetics as modernist Farina argues that Adorno s philosophy of literature shows its value precisely in its application to and comprehension of postmodern literature such as the works of Thomas Pynchon Don DeLillo and David Foster Wallace Precise and compelling this book provides a new paradigm for understanding Adorno s theory of artwork serving as an essential reference for researches investigating the relation between classical critical theory and contemporary art

The Many Faces of Populism

,2024-12-02 Today more than ever it is easy to understand how populism has become such a contested word in contemporary politics Despite its relatively short history the term follows a rather volatile trajectory in terms of its historical development and presence as a political practice When we look at its political and moral impact one can see that despite its often strict national commitments and narratives populism is rather a global political phenomenon As embodiment of anti establishment narratives polarizing attitudes and emancipatory appeal we can follow its occurrence from Central and Eastern Europe Latin America the USA and UK the Middle East all the way to China and India This edited volume helps fill a gap in the existing literature on Critical Theory broadly construed and populism focusing on the multiple dimensions of historical and contemporary contexts for today s rising populist movements and their often but not necessarily hostile relations towards cosmopolitanism globalization environmentalism and general notions of inclusion and justice Contributors are Em lia Barna Ronald Beiner Dustin J Byrd Samir Gandesha Carlos Antonio Giovino J nior Mlado Ivanovic Yonathan Listik Grigoris Markou Jeremiah Morelock Felipe Ziotti Narit gnes Patakfalvi Czirj k Maria Cristina Dancham Sim es and Hassan Zaheer

Of Critical Theory and Its Theorists Stephen Eric Bronner,2013-10-11 Of Critical Theory and its Theorists is an intelligent accessible overview of the entire Critical Theory Tradition written by one of the leading experts on the subject Filled with original insights and valuable historical narratives Of Critical Theory and ItsTheorists covers the work of major philosophical thinkers such as Benjamin Horkheimer Adorno Marcuse and Habermas and revisits the contributions of lesser known figures such as Karl Korsch and Ernst Bloch Bronner measures the writing of these theorists against each other postmodernist philosophers and the critical tradition reaching back to Hegel Of Critical Theory andIts Thoerists presents new insights useful to experienced scholars and offers clear summaries for students making this book an ideal introduction to the debates surrounding one of the most important intellectual traditions of the 20th Century

Chinese Philosophy in Transcultural Contexts Jana S. Rošker,2024-12-12 Jana S Ro ker presents a novel dialectical method to our comprehension of diverse philosophical ideas Analyzing philosophical discourses that have emerged in China and the Sinophone region Ro ker applies the method to examples from across the history of thought From Ancient Chinese logicians to 20th century intellectuals she connects thinkers and offers fresh insights into key aspects of philosophy The result is a series of vibrant dialogues among different intellectual traditions providing new understandings of transcultural philosophical interactions

Hegel and Phenomenology Alfredo Ferrarin,Dermot Moran,Elisa Magrì,Danilo Manca,2019-07-24 This volume articulates and develops new research questions and original insights regarding the philosophical dialogue between Hegel s philosophy his heritage and contemporary phenomenology including among others Husserl Heidegger Merleau Ponty and Ricoeur The collection discusses methodological questions concerning the relevance of Hegel s philosophy for contemporary phenomenology addressing core issues revolving around the key concepts of history being science subjectivity and dialectic The volume fills a gap in historiography expanding the knowledge of the impact of Hegel s philosophy on contemporary

philosophy and raising new questions on the transformation of transcendental philosophy in post Kantian philosophy The contributions gathered in this volume shed new light on issues related to the problem of scientific method in philosophy on the philosophy of history as well as on the dimension of subjectivity By providing critical insights into Hegel s philosophy and contemporary phenomenology the book opens up new research perspectives recommended to philosophers and scholars of different traditions especially classical German philosophy phenomenology and history of Western philosophy *Ethics and Politics in Contemporary Theory Between Critical Theory and Post-Marxism* Mark Devenney,2004-02-24 In addressing the political and theoretical debates between critical and post Marxist theorists this book discusses the politics of communication and rationality subjectivity sovereignty ethics and deliberative democracy considering questions such as Does the theory of communicative action justify deliberative democracy Is a theory of hegemony compatible with an account which relies upon an ideal of communicative success Is autonomy a good which should be fostered Can the ideal of democracy extend beyond the nation state Does post Marxism have anything interesting to say about ethics Analysing the work of Ernesto Laclau and Jürgen Habermas as representatives of different choices made in regard to theory politics and morality *Ethics and Politics in Contemporary Theory* develops a critical response to the contrasting conclusions of these approaches **Cosmic**

Miniatures and the Future Sense Leslie Adelson,2017-04-10 Alexander Kluge s revolutionary storytelling for the 21st century pivots on the production of anti realist hope under conditions of real catastrophe Rather than relying on possibility alone his experimental miniatures engender counterfactual horizons of futurity that are made incrementally accessible to lived experience through narrative form Innovative close readings and theoretical reflection alike illuminate the dimensional quality of future time in Kluge s radical prose where off worldly orientation and unnatural narrative together yield new sensory perspectives on associative networks futurity scale and perspective itself This study also affords new perspectives on the importance of Kluge s creative writing for critical studies of German thought including Kant Marx Benjamin and especially Adorno Holocaust memory contemporary globalization literary miniatures and narrative studies of futurity as form *Cosmic Miniatures* contributes an experiential but non empirical sense of hope to future studies a scholarly field of pressing public interest in endangered times **The Utopia of Film** Christopher Pavsek,2013-01-15 Exploring the work of three visionary auteurs deeply invested in the political possibilities of film **Beyond the Modern-Postmodern Struggle in**

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antisemitism that springs from postcolonialism The book calls for a creative rearticulation of the relations between the aesthetic the ethical the intellectual and the bodily dimensions of the cosmos and human life It is an invitation for a new Diasporic religiosity one which turns courageously towards the exile of the gods It addresses the ever strengthening and tempting sophistication of the anti humanistic dimensions of our postmodern pleasure machine of pre modern redemption projects and of modern deceiving offers for emancipation The book is of special relevance for students of critical sociology critical philosophy Jewish philosophy cultural studies feminist studies education and for all friends of the free spirit

The Sovereign Self Grant H. Kester, 2023-06-13 In *The Sovereign Self* Grant H Kester examines the evolving discourse of aesthetic autonomy from its origins in the Enlightenment through avant garde projects and movements in the nineteenth and twentieth centuries Kester traces the idea of aesthetic autonomy the sense that art should be autonomous from social forces while retaining the ability to reflect back critically on society through Kant Schiller Hegel Marx and Adorno Kester critiques the use of aesthetic autonomy as the basis for understanding the nature of art and the shifting relationship between art and revolutionary praxis He shows that dominant discourses of aesthetic autonomy reproduce the very forms of bourgeois liberalism that autonomy discourse itself claims to challenge Analyzing avant garde art and political movements in Russia India Latin America and elsewhere Kester retheorizes the aesthetic beyond autonomy Ultimately Kester demonstrates that the question of aesthetic autonomy has ramifications that extend beyond art to encompass the nature of political transformation and forms of anticolonial resistance that challenge the Eurocentric concept of Man upon which the aesthetic itself often depends

The Routledge Companion to Twentieth Century Philosophy Dermot Moran, 2008-10-27 Featuring twenty two chapters written by leading international scholars this major publication covers all the key figures and movements from Frege to Derrida and philosophy of language to feminist philosophy

Immanent Transcendence Patrice Haynes, 2012-08-23 Over the last twenty years materialist thinkers in the continental tradition have increasingly emphasized the category of immanence Yet the turn to immanence has not meant the wholesale rejection of the concept of transcendence but rather its reconfiguration in immanent or materialist terms an immanent transcendence Through an engagement with the work of Deleuze Irigaray and Adorno Patrice Haynes examines how the notion of immanent transcendence can help articulate a non reductive materialism by which to rethink politics ethics and theology in exciting new ways However she argues that contrary to what some might expect immanent accounts of matter and transcendence are ultimately unable to do justice to material finitude Indeed Haynes concludes by suggesting that a theistic understanding of divine transcendence offers ways to affirm fully material immanence thus pointing towards the idea of a theological materialism

Education and the Spirit of Time , 2006-01-01 The aim of this book is to raise current social political and moral issues in social theory by taking a critical stance towards historical global and educational themes in the context of culture politics and technology All the contributors have written their texts in the spirit of critical Zeitgeist analysis which they believe is a highly needed genre

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Handbook of Contemporary European Social Theory Gerard Delanty, 2006-09-27 This innovative publication maps out the broad and interdisciplinary field of contemporary European social theory It covers sociological theory the wider theoretical traditions in the social sciences including cultural and political theory anthropological theory social philosophy and social thought in the broadest sense of the term This volume surveys the classical heritage the major national traditions and the fate of social theory in a post national and post disciplinary era It also identifies what is distinctive about European social theory in terms of themes and traditions It is divided into five parts disciplinary traditions national traditions major schools key themes and the reception of European social theory in American and Asia Thirty five contributors from nineteen countries across Europe Russia the Americas and Asian Pacific have been commissioned to utilize the most up to date research available to provide a critical international analysis of their area of expertise Overall this is an indispensable book for students teachers and researchers in sociology cultural studies politics philosophy and human geography and will set the tone for future research in the social sciences

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The Actuality Of Adorno Introduction

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