

Wittgenstein S Mistress

This book applies Heidegger's writings to experimental fictions and film genres in order to study a being-there that performs itself beyond liveness and a future that is already here. Theatrical mise-en-scène is analyzed as a way of modeling the Heideggerian ontological-existential, exchanging a deeper presencing for the fictional "now" of liveness. The book is organized around ostensible objects that are in fact things-as-such and performs its theme via time-traveling, interruptions, decompositions, incompleteness, failure, geometric patterning, and above all black pages first cited in *Tristram Shandy*. This is a nuanced, original work that combines unexpected sources with even more unexpected writing, imagery, and correspondences. It is part of Golub's ongoing project of lyrically reimagining philosophy and the mise-en-scène of theatrical performance (a presence-room of consciousness) in light of one another. *The Path of Philosophy* introduces college students to the study of philosophy through a compelling narrative in which the world's most important philosophers appear as characters. Framed by the concept of Wondrous Distress, the text traces the history of western philosophy from its beginnings in ancient Greece to contemporary developments in the modern world. Threads running through the text demonstrate how philosophy is unique and distinct from religion and science, while at the same time showing how all three disciplines are interrelated. Exceptionally well written, and

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certifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's publication in 1988; "one dizzying, delightful, funny passage after another . . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination."

Analyzing features of Wittgenstein's philosophical work and including in-depth textual analyses, this study investigates the impact of Ludwig Wittgenstein's work on contemporary German and French novelists. Drawing upon aesthetics, architectural history, philosophy of science, and photography, the book seeks to explain why references both to Wittgenstein as a person, as well as to his work are more pervasive than other equally renowned twentieth century philosophers and asks why some authors such as Händler and Roubaud, are less well-known and only partially translated into English.

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Can a novel follow the form of a symphony and still succeed as a novel? Can musical counterpoint be mimicked by words on a page? Alan Shockley begins looking for answers by examining music's appeal for novelists and exploring two brief works, a prose fugue by Douglas Hofstadter, and a short story by Anthony Burgess modeled after a Mozart symphony.

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Analyses of three large, emblematic attempts at musical writing follow along with discussions on two recent brief novels. From the perspective of a composer, Shockley offers the reader fresh tools for approaching these dense and often daunting texts.

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It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, Wittgenstein's Nephew is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship. Presents David Foster Wallace critiques philosopher Richard Taylor's work implying that humans have no control over the future and includes essays linking Wallace's critique with his later works of fiction.

"This innovative critical study reinterprets Ludwig Wittgenstein's philosophy for the study of modernist and contemporary literature and brings Wittgenstein into literary conversations around problems of difficulty, ethical instruction, and the yearning for transformation. Central to Karen Zumhagen-Yekle's book are her critical readings of key modernist texts by Franz Kafka, Virginia Woolf, and James Joyce. Throughout, Zumhagen-Yekle brings to bear an interpretive framework that she derives from Wittgenstein's gnomic "Tractatus Logico-

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Philosophicus" (first published in English in 1922, the "annus mirabilis" of modernism), which she treats not as a theory of logic or metaphysics but as a complex mock-theoretical puzzle. The book's final chapter turns to recent fiction by J. M. Coetzee, a living author conscious of his debts both to Wittgenstein and his modernist literary precursors. This book will interest students of literary modernism, Wittgenstein, and the interconnections between fiction and ordinary language philosophy"--

Divine Enticement argues for a reconception of theology and its subject matter as modes of seduction, of both body and mind. Theological language as evocation opens onto rereadings of faith, sacrament, ethics, prayer and scripture. The conclusion argues for a sense of theology as calling upon infinite possibility.

This Companion explores the relationship between the ideas and themes of American science fiction and their roots in the American cultural experience.

Ludwig Wittgenstein's 'Tractatus Logico-Philosophicus' is one of the most important books of the twentieth century. It influenced philosophers and artists alike and it continues to fascinate readers today. It offers rigorous arguments but clothes them in enigmatic pronouncements. Wittgenstein himself said that his book is 'strictly philosophical and simultaneously literary, and yet there is no blathering in it'. This introduction, first published in 2005, considers both the philosophical and the literary aspects of the 'Tractatus' and shows how they are related. It also shows how the work fits into Wittgenstein's philosophical development and the tradition of analytic philosophy, arguing strongly for the vigour and significance of that tradition.

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This edited collection investigates the kinds of moral reflection we can undertake within the imaginative worlds of literature. In philosophical contexts of ethical inquiry we can too easily forget that literary experience can play an important role in the cultivation of our ethical sensibilities. Because our ethical lives are conducted in the real world, fictional representations of this world can appear removed from ethical contemplation. However, as this stimulating volume shows, the dichotomy between fact and fiction cannot be so easily categorised. Moral perception, moral sensitivity, and ethical understanding more broadly, may all be developed in a unique way through our imaginative life in fiction. Moral quandaries are often presented in literature in ways more linguistically precise and descriptively complete than the ones we encounter in life, whilst simultaneously offering space for contemplation. The twelve original chapters in this volume examine literary texts – including theatre and film – in this light, and taken together they show how serious reflection within fictional worlds can lead to a depth of humane insight. The topics explored include: the subtle ways that knowledge can function as a virtue; issues concerning our relations to and understanding of each other; the complex intertwining of virtues and vices in the modern world; and the importance of bringing to light and reconsidering ethical presuppositions. With an appreciation of the importance of richly contextualized particularity and the power of descriptive acuity, the volume maps out the territory that philosophical reflection and literary engagement share.

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Postmodernist literature embraces a wide range of forms and perspectives, including texts that are primarily self-reflexive; texts that use pastiche, burlesque, parody, intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality; fabulations that develop both of these strategies;

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texts that ironize their relationship to reality; works that use the aspects already noted to more fully engage with political or cultural realities; texts that deal with history as a fiction; and texts that elude categorization even within the variety already explored. For example, in fiction, a postmodernist novel might tell a story about a writer struggling with writing (only, perhaps, to find that he is a character in a book by another writer struggling to write a book). The *Historical Dictionary of Postmodernist Literature and Theater* examines the different areas of postmodernist literature and the variety of forms that have been produced. This is accomplished through a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual postmodernist writers, the important postmodernist aesthetic practices, significant texts produced throughout the history of postmodernist writing, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first century operates.

(Over)Interpreting Wittgenstein will be read by philosophers investigating Wittgenstein and by scholars, interpreters, students, and specialists, in both analytic and continental philosophy. It will intrigue readers interested in issues of interpretation and cultural studies. This book tells the story - as yet untold - of

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Wittgenstein interpretation during the past eighty years. It provides different interpretations, chronologies, developments, and controversies. It aims to discover the (socio-cultural rather than psychological) motives and motivations behind the philosophical community's project of interpreting Wittgenstein. As a cultural history of ideas, it traces the parallelism between Wittgenstein interpretation and the move from metaphysics, to language, to postmodernism effected in the twentieth century.

Marjorie Perloff, among our foremost critics of twentieth-century poetry, argues that Ludwig Wittgenstein provided writers with a radical new aesthetic, a key to recognizing the inescapable strangeness of ordinary language. Taking seriously Wittgenstein's remark that "philosophy ought really to be written only as a form of poetry," Perloff begins by discussing Wittgenstein the "poet." What we learn is that the poetics of everyday life is anything but banal. "This book has the lucidity and the intelligence we have come to expect from Marjorie Perloff.—Linda Munk, *American Literature* "[Perloff] has brilliantly adapted Wittgenstein's conception of meaning and use to an analysis of contemporary language poetry."—Linda Voris, *Boston Review* "Wittgenstein's Ladder offers significant insights into the current state of poetry, literature, and literary study. Perloff emphasizes the vitality of reading and thinking about poetry, and the absolute necessity of pushing against

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This volume traces the ways in which Heidegger's philosophical thinking has been taken up, critically re-appropriated, and disseminated in literary and poetic writing since the middle of the 20th century.

A collection of letters follows the correspondence between a fan and the late author of such works as Springer's Progress, offering insight into Markson's perspectives on aging, poor health, his relationships and the literary scene of the mid-20th century. Original.

A collection of poems written between the early 1950s and the late 1970s.

Wittgenstein's Mistress is a novel unlike anything David Markson or anyone else has ever written before. It is the story of a woman who is convinced and, astonishingly, will ultimately convince the reader as well that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the

