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Marxism And Totality The Adventures

By closely following the adventures of this troublesome but central concept, Marxism & Totality offers an unconventional account of the history of Western Marxism. About the Author Martin Jay is Sidney Hellman Ehrman Professor of History at the University of California, Berkeley.

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Marxism and Totality: The Adventures of a Concept from Lukacs to Habermas Martin Jay
Totality has been an abiding concern from the first generation of Western Marxists, most notably Lukacs, Korsch, Gramsci, and Bloch, through the second, exemplified by the Frankfurt School, Lefebvre, Goldmann, Sartre, Merleau-Ponty, and Della Volpe, up to the most recent, typified by Althusser, Colletti, and Habermas.

Marxism and Totality: The Adventures of a Concept from ...

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Totality has been an abiding concern from the
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Through the second, exemplified by the Frankfurt School, Lefebvre, Goldmann, Sartre, Merleau-Ponty, and Della Volpe, up to the most recent, typified by Althusser, Colletti, and Habermas. Yet no consensus has been reached concerning the term's multiple meanings—expressive, decentered, longitudinal, latitudinal, normative—or its implications for other theoretical and practical matters. By closely following the adventures of this troublesome but central concept, *Marxism & Totality* offers an unconventional account of the history of Western Marxism.

Charts the flight of some of this century's most important thinkers from Nazi Germany to the United States. Jay explores the theories of The Frankfurt School -- among them, the work of Theodor Adorno, Leo Lowenthal and Herbert Marcuse -- as well, such as George Lichtheim, Hannah Arendt, and Henry Pachter.

Tackles a question as old as Plato and still pressing today: What is reason, and what roles does and should it have in human endeavor? The eminent intellectual historian Martin Jay surveys Western ideas of reason, particularly in German philosophy from Kant to Habermas.

Few words in both everyday parlance and theoretical discourse have been as rhapsodically defended or as fervently

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resisted as "experience." Yet, to date, there have been no comprehensive studies of how the concept of experience has evolved over time and why so many thinkers in so many different traditions have been compelled to understand it. *Songs of Experience* is a remarkable history of Western ideas about the nature of human experience written by one of our best-known intellectual historians. With its sweeping historical reach and lucid comparative analysis—qualities that have made Martin Jay's previous books so distinctive and so successful—*Songs of Experience* explores Western discourse from the sixteenth century to the present, asking why the concept of experience has been such a magnet for controversy. Resisting any single overarching narrative, Jay discovers themes and patterns that transcend individuals and particular schools of thought and illuminate the entire spectrum of intellectual history. As he explores the manifold contexts for understanding experience—epistemological, religious, aesthetic, political, and historical—Jay engages an exceptionally broad range of European and American traditions and thinkers from the American pragmatists and British Marxist humanists to the Frankfurt School and the French poststructuralists, and he delves into the thought of individual philosophers as well, including Montaigne, Bacon, Locke, Hume and Kant, Oakeshott, Collingwood, and Ankersmit. Provocative, engaging, erudite, this key work will be an

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essential source for anyone who joins the ongoing debate about the material, linguistic, cultural, and theoretical meaning of "experience" in modern cultures.

Citing a lifelong engagement with Marxism, critic and writer Marshall Berman reveals the movement's positive points and suggests a new beginning for Marxism may be on the horizon with its recent 150th anniversary attention.

His topics range from "theory" and "experience" to the meaning of "multiculturalism" and the dynamics of cultural "subversion." Among the thinkers he engages are Bataille and Foucault, Adorno and Lacoue-Labarthe, Benjamin, Lyotard, and Christa Wolf.

Examines the development of the philosophy of Theodor W. Adorno and discusses his theories concerning music, culture, and society

Taking its title from John Keats, *My Silver Planet* contends that the problem of elite poetry's relation to popular culture bears the indelible mark of its turbulent incorporation of vernacular poetry—a legacy shaped by nostalgia, contempt, and fraudulence. Daniel Tiffany reactivates and fundamentally redefines the concept of kitsch, freeing it from modernist misapprehension and ridicule, by tracing its origin to poetry's alienation from the

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emergent category of literature. Tiffany excavates the forgotten history of poetry's relation to kitsch, beginning with the exuberant revival of archaic (and often spurious) ballads in Britain in the early eighteenth century. In these controversial events of poetic imposture, Tiffany identifies a submerged pact—in opposition to the bourgeois values of literature—between elite and vernacular poetics. Tiffany argues that the ballad revival—the earliest explicit formation of what we now call popular culture—sparked a perilous but seemingly irresistible flirtation (among elite audiences) with poetic forgery that endures today in the ambiguity of the kitsch artifact: Is it real or fake, art or kitsch? He goes on to trace the genealogy of kitsch in texts ranging from nursery rhymes and poetic melodrama to the lyric commodities of Baudelaire. He scrutinizes the fascist "paradise" inscribed in Ezra Pound's Cantos as well as the avant-garde poetry of the New York School and its debt to pop and "plastic" art. By exposing and elaborating the historical poetics of kitsch, My Silver Planet transforms our sense of kitsch as a category of material culture.

Herbert Marcuse, Erich Fromm, Max Horkheimer, Franz Neumann, Theodor Adorno, Leo Lowenthal—the impact of the Frankfurt School on the sociological, political, and cultural thought of the twentieth century has been

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profound. The Dialectical Imagination is a major history of this monumental cultural and intellectual enterprise during its early years in Germany and in the United States. Martin Jay has provided a substantial new preface for this edition, in which he reflects on the continuing relevance of the work of the Frankfurt School.

Brings back to center stage one of the most celebrated and controversial philosophers of the turbulent 1960s. Fifteen leading Marcuse scholars assess the philosopher's ideas in the radically different theoretical and political contexts of the 1990s.

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