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Romanticism Aesthetics Nationalism (Cambridge Studies in ... Its first section examines aesthetic nationalism and the figure of the body, focusing on writings by Benedict Anderson, J. G. Fichte, and Matthew Arnold, and arguing that uneasy acts of aestheticization (of media technology) and abjection (of the maternal body) undergird the production of the national body as "imagined community."

The Politics of Aesthetics: Nationalism, Gender ... Studies in Romanticism. Synopsis . This book suggests that modern cultural and critical institutions have persistently associated questions of aesthetics and politics with literature, theory, technics, romanticism. Its first section examines aesthetic nationalism and the figure of the body, focusing on writings by Benedict Anderson, J. G ...

The Politics of Aesthetics: Nationalism, Gender ... Romantic nationalism had a largely negative effect on the writing of history in the 19th century, as each nation tended to produce its own version of history, and the critical attitude, even cynicism, of earlier historians was often replaced by a tendency to create romantic stories with clearly distinguished heroes and villains.

Romanticism - Wikipedia Romanticism, Aesthetics, and Nationalism David Aram Kaiser. This ambitious and original study explores the connections between aesthetic theory and political theory from the era of Romanticism to the twentieth century. David Kaiser traces these ideas through Schiller and Coleridge, Arnold, Mill and Ruskin, to Adorno and Habermas.

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Romanticism, Aesthetics, and Nationalism: 34 - Kaiser ... Aug 31, 2020 british state romanticism authorship agency and bureaucratic nationalism Posted By Enid BlytonMedia TEXT ID 7725e93f Online PDF Ebook Epub Library british state romanticism contends that changing definitions of state power in the late romantic period propelled authors to revisit the work of literature as well as the profession of authorship

British state romanticism authorship agency and ... british state romanticism authorship agency and bureaucratic nationalism anne frey this book contends that changing definitions of state power in the late romantic period propelled authors to revisit the ... british state romanticism examines how late romantic writers rethought aesthetics and agency in order to take part in a modernizing ...

This ambitious study, first published in 1999, argues that our conception of the aesthetic sphere emerged during the era of British and German Romanticism from conflicts between competing models of the liberal state and the cultural nation. The aesthetic sphere is thus centrally connected to 'aesthetic statism', which is the theoretical project of reconciling conflicts in the political sphere by appealing to the unity of the symbol. David Kaiser traces the trajectory of aesthetic statism from Schiller and Coleridge, through Arnold, Mill and Ruskin, to Adorno and Habermas. He analyses how the concept of aesthetic autonomy shifts from being a supplement to the political sphere to an end in itself; this shift lies behind the problems that contemporary literary theory has faced in its attempts to connect the aesthetic and political spheres. Finally, he suggests that we rethink the aesthetic sphere in order to regain that connection.

This book suggests that modern cultural and critical institutions have persistently associated questions of aesthetics and politics with literature, theory, technics, and Romanticism. Its first section examines aesthetic nationalism and the figure of the body, focusing on writings by Benedict Anderson, J. G. Fichte, and Matthew Arnold, and arguing that uneasy acts of aestheticization (of media technology) and abjection (of the maternal body) undergird the production of the national body as "imagined community." Subsequent chapters on Paul de Man, Friedrich Schlegel, and Percy Shelley explore the career of the gendered body in the aesthetic tradition and the relationship among aesthetics, technics, politics, and figurative language. The author accounts for the hysteria that has characterized media representations of theory, explains why and how Romanticism has remained a locus of extravagant political hopes and anxieties, and, in a sequence of close readings, uncovers the "anaesthetic" condition of possibility of the politics of aesthetics.

Marc Redfield maintains that the literary genre of the Bildungsroman brings into sharp focus the contradictions of aesthetics, and also that aesthetics exemplifies what is called ideology. He combines a wide-ranging account of the history and theory of aesthetics with close readings of novels by Goethe, George Eliot, and Gustave Flaubert. For Redfield, these fictions of character formation demonstrate the paradoxical relation between aesthetics and literature: the notion of the Bildungsroman may be expanded to apply to any text that can be figured as a subject producing itself in history, which is to say any text whatsoever. At the same time, the category may be contracted to include only a handful of novels, (or even none at all), a paradox that has led critics to denigrate the Bildungsroman as a phantom genre.

A Concise Companion to the Romantic Age provides newperspectives on the relationships between literature and culture inBritain from 1780 to 1830 Provides original essays from a variety of multi-disciplinaryscholars on the Romantic era Includes fresh insights into such topics as religiouscontroversy and politics, empire and nationalism, and therelationship of Romanticism to modernist aesthetics Ranges across the Romantic era's literary, visual, andnon-fictional genres

Brown Romantics: Poetry and Nationalism in the Global Nineteenth Century proceeds from the conviction that it is high time for the academy in general and scholars of European Romanticism to acknowledge the extensive international impact of Romantic poetry. Chander demonstrates the importance of Romantic notions of authorship to such poets as Henry Derozio (India), Egbert Martin (Guyana), and Henry Lawson (Australia), using the work of these poets, each prominent in the national cultural of his own country, to explain the crucial role that the Romantic myth of the poet qua legislator plays in the development of nationalist movements across the globe. The first study of its kind, Brown Romantics examines how each of these authors develop poetic means of negotiating such key issues as colonialism, immigration, race, and ethnicity.

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, The Politics of Aesthetics provides the most comprehensive introduction to Rancière's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, The Politics of Aesthetics includes an afterword by Slavoj Žižek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

Nationalism has been, without question, one of the most potent political and cultural forces within Europe since the late-18th century. Placing particular emphasis on transnational and comparative links, Nationalism in Modern Europe provides a clear and accessible history of the development of nationalism in Europe from the French Revolution to the present. The book situates nationalist ideas and movements in Europe firmly within the context of other signifiers of identity and belonging – such as religion, race, and gender – while also providing comprehensive geographic coverage across Europe. It incorporates recent historiographical trends and debates as part of the discussion and includes 13 images, 9 maps and a range of primary source excerpts for classroom use. It is an essential volume for all students of the history of nationalism in modern Europe and a useful text for anyone seeking to know more about modern European history in general.

British State Romanticism contends that changing definitions of state power in the late Romantic period propelled authors to revisit the work of literature as well as the profession of authorship. Traditionally, critics have seen the Romantics as imaginative geniuses and viewed the supposedly less imaginative character of their late work as evidence of declining abilities. Frey argues, in contrast, that late Romanticism offers an alternative aesthetic model that adjusts authorship to work within an expanding and bureaucratizing state. She examines how Wordsworth, Coleridge, Austen, Scott, and De Quincey portray specific state and imperial agencies to debate what constituted government power, through what means government penetrated individual lives, and how non-governmental figures could assume government authority. Defining their work as part of an expanding state, these writers also reworked Romantic structures such as the imagination, organic form, and the literary sublime to operate through state agencies and to convey membership in a nation.

More than twenty years after his death, Paul de Man remains a haunting presence in the American academy. His name is linked not just with "deconstruction," but with a "deconstruction in America" that continues to disturb the institution it inhabits. The academy seems driven to characterize "de Manian deconstruction," again and again, as dead. Such acts of exorcism testify that de Man's ghost has never been laid to rest, and for good reason: a dispassionate survey of recent trends in critical theory and practice reveals that de Man's influence is considerable and ongoing. These original essays analyze and evaluate aspects of de Man's powerful legacy. Contributions focus on: his great theme of "reading"; his complex notions of "history," "materiality," and "aesthetic ideology"; and his institutional role as a teacher and, more generally, as a charismatic figure associated with the fortunes of "theory." The collection concludes with two appendices concerning de Man's teaching: a list of the courses he taught at Yale, and the undergraduate course proposal for "Literature Z."

Carl Dahlhaus here treats Nietzsche's youthful analysis of the contradictions in Wagner's doctrine (and, more generally, in romantic musical aesthetics); the question of periodization in romantic and neo-romantic music; the underlying kinship between Brahms's and Wagner's responses to the central musical problems of their time; and the true significance of musical nationalism. Included in this volume is Walter Kauffman's translation of the previously unpublished fragment, "On Music and Words," by the young Nietzsche.

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