

The background of the entire image is a dense, chaotic pattern of black lines of varying thicknesses and orientations, creating a complex, web-like texture. In the center of this background is a solid red rectangular box. Inside this box, the title and author's name are written in a white, serif font. The text is centered and arranged in five lines.

Thinking with
Tolstoy and
Wittgenstein
Expression,
Emotion,
and Art
Henry W. Pickford

Thinking Tolstoy Wittgenstein Expression Emotion

Tatyana Gershkovich



Thinking Tolstoy Wittgenstein Expression Emotion:

Thinking with Tolstoy and Wittgenstein Henry W. Pickford, 2015-11-30 In this highly original interdisciplinary study incorporating close readings of literary texts and philosophical argumentation Henry W Pickford develops a theory of meaning and expression in art intended to counter the meaning skepticism most commonly associated with the theories of Jacques Derrida Pickford arrives at his theory by drawing on the writings of Wittgenstein to develop and modify the insights of Tolstoy's philosophy of art Pickford shows how Tolstoy's encounter with Schopenhauer's thought on the one hand provided support for his ethical views but on the other hand presented a problem exemplified in the case of music for his aesthetic theory a problem that Tolstoy did not successfully resolve Wittgenstein's critical appreciation of Tolstoy's thinking however not only recovers its viability but also constructs a formidable position within contemporary debates concerning theories of emotion ethics and aesthetic expression

Art in Doubt Tatyana Gershkovich, 2022-10-15 Leo Tolstoy's and Vladimir Nabokov's radically opposed aesthetic worldviews emanate from a shared intuition that approaching a text skeptically is easy but trusting it is hard Two figures central to the Russian literary tradition Tolstoy the moralist and Nabokov the aesthete seem to have sharply conflicting ideas about the purpose of literature Tatyana Gershkovich undermines this familiar opposition by identifying a shared fear at the root of their seemingly antithetical aesthetics that one's experience of the world might be entirely one's own private and impossible to share through art Art in Doubt Tolstoy Nabokov and the Problem of Other Minds reconceives the pair's celebrated fiction and contentious theorizing as coherent lifelong efforts to reckon with the problem of other people's minds Gershkovich demonstrates how the authors shared yearning for an impossibly intimate knowledge of others formed and deformed their fiction and brought them through parallel logic to their rival late styles Tolstoy's rustic simplicity and Nabokov's baroque complexity Unlike those authors for whom the skeptical predicament ends in absurdity or despair Tolstoy and Nabokov both hold out hope that skepticism can be overcome not by force of will but with the right kind of text one designed to withstand our impulse to doubt it Through close readings of key canonical works Anna Karenina The Kreutzer Sonata Hadji Murat The Gift Pale Fire this book brings the twin titans of Russian fiction to bear on contemporary debates about how we read now and how we ought to

The Firebird and the Fox Jeffrey Brooks, 2019-10-24 A century of Russian artistic genius including literature art music and dance within the dynamic cultural ecosystem that shaped it

A Different Order of Difficulty Karen Zumhagen-Yekplé, 2020-04-15 Is the point of philosophy to transmit beliefs about the world or can it sometimes have higher ambitions In this bold study Karen Zumhagen-Yekplé makes a critical contribution to the resolute program of Wittgenstein scholarship revealing his Tractatus Logico-Philosophicus as a complex mock theoretical puzzle designed to engage readers in the therapeutic self-clarification Wittgenstein saw as the true work of philosophy Seen in this light Wittgenstein resembles his modernist contemporaries more than might first appear Like the literary innovators of his time Wittgenstein believed in the productive power of

difficulty in varieties of spiritual experience in the importance of age old questions about life's meaning and in the possibility of transfigurative shifts toward the right way of seeing the world In a series of absorbing chapters Zumhagen Yekpl shows how Kafka Woolf Joyce and Coetzee set their readers on a path toward a new way of being Offering a new perspective on Wittgenstein as philosophical modernist and on the lives and afterlives of his indirect teaching *A Different Order of Difficulty* is a compelling addition to studies in both literature and philosophy *Handbook of Empirical Literary Studies* Donald Kuiken, Arthur M. Jacobs, 2021-09-20 This handbook reviews efforts to increase the use of empirical methods in studies of the aesthetic and social effects of literary reading The reviewed research is expansive including extension of familiar theoretical models to novel domains e.g. educational settings enlarging empirical efforts within under represented research areas e.g. child development and broadening the range of applicable quantitative and qualitative methods e.g. computational stylistics phenomenological methods Especially challenging is articulation of the subtle aesthetic and social effects of literary artefacts e.g. poetry film Increasingly the complexity of these effects is addressed in multi variate studies including confirmatory factor analysis and structural equation modeling While each chapter touches upon the historical background of a specific research topic two chapters address the area's historical background and guiding philosophical assumptions Taken together the material in this volume provides a systematic introduction to the area for early career professionals while challenging active researchers to develop theoretical frameworks and empirical procedures that match the complexity of their research objectives

A Picture Held Us Captive Tea Lobo, 2019-05-20 While there are publications on Wittgenstein's interest in Dostoevsky's novels and the recurring mentions of Wittgenstein in Sebald's works there has been no systematic scholarship on the relation between perception such as showing and pictures and the problem of an adequate presentation of interiority such as intentions or pain for these three thinkers This relation is important in Wittgenstein's treatment of the subject and in his private language argument but it is also an often overlooked motif in both Dostoevsky's and Sebald's works Dostoevsky's depiction of mindset discrepancies in a rapidly modernizing Russia can be analyzed in terms of multi aspectivity The theatricality of his characters demonstrates especially well Wittgenstein's account of interiority's interrelatedness with overt public practices and codes In Sebald's *Austerlitz* Wittgenstein's notion of family resemblances is an aesthetic strategy within the novel Visual tropes are most obviously present in Sebald's use of photography and can partially be read as an ethical aesthetic imperative of rendering pain visible Tea Lobo's book contributes towards a non Cartesian account of literary presentations of inner life based on Wittgenstein's thought *Wittgenstein and Literary Studies* Robert Chodat, John Gibson, 2023-02-23 Wittgenstein is often regarded as the most important philosopher of the twentieth century and in recent decades his work has begun to play a prominent role in literary studies particularly in debates over language interpretation and critical judgment *Wittgenstein and Literary Studies* solidifies this critical movement assembling recent critics and philosophers who understand Wittgenstein as a counterweight to longstanding tendencies in both literary studies and

philosophical aesthetics The essays here cover a wide range of topics Why have contemporary writers been so drawn to Wittgenstein What is a Wittgensteinian response to New Historicism Post Critique and other major critical movements How does Wittgenstein help us understand the nature of style fiction poetry and the link between ethics and aesthetics As the volume makes clear Wittgenstein s work provides a rare bridge between professional philosophy and literary studies offering us a way out of entrenched positions and their denials what Wittgenstein himself called pictures that held us captive

Heretical Orthodoxy Pål Kolstø, 2022-09-22 Lev Tolstoi was not only one of the world s most famous writers he was also a deeply concerned thinker and hugely influential critic of the Church whose impact was felt long after his death For an entire generation Tolstoi set the agenda for ethical and religious thought in Russia and beyond Most of Tolstoi s main ideas drew on his Christian heritage selected and creatively combined While he claimed that his life s work consisted of rediscovering the pure doctrine of Christ as it had been before the Church perverted it in fact he radically reinterpreted the Christian faith he had encountered in his own life Russian Orthodoxy This book offers a new and comprehensive account of Tolstoi s relationship with the Orthodox Church and its teachings and shows how the Russian Church reacted to the Tolstoi phenomenon and attempted to counteract the influence of this new heretic with scant success *Tolstoi and the Evolution of His Artistic World* , 2021-08-09 Joe Andrew and Robert Reid assemble thirteen analytical discussions of Tolstoi s key works written by leading scholars from around the world The works studied cover almost the entire length of Tolstoi s creative career from some of his earliest stories of the 1850s The Sevastopol Stories to those of his last period including posthumous publications The Kreutzer Sonata and Father Sergius Particular attention is paid to his two masterpieces War and Peace and Anna Karenina All the studies are based on the most recent developments in cultural theory The reader of this work will gain new and unique insights into this unparalleled genius of world literature especially into the methods used to create the works that retain immense importance for us today Contributors Joe Andrew Eric de Haard Rose France Helena Goscilo Jane Gary Harris Katalin Kro Irina Makoveeva Deborah Martinsen Robin Feuer Miller Robin Milner Gulland Audun M rch Donna Tussing Orwin Olga Sobolev Diane Oenning Thompson *Aesthetic Marx* Samir Gandesha, Johan F. Hartle, 2017-10-19 The whole of Marx s project confronts the narrow concerns of political philosophy by embedding it in social philosophy and a certain understanding of the aesthetic From those of aesthetic production to the poetry of the future as Marx writes in the Eighteenth Brumaire from the radical modernism of bourgeois development to the very idea of association which defined one of the main lines of tradition in the history of aesthetics steady references to Dante Shakespeare and Goethe and the idea that bourgeois politics is nothing but a theatrical stage the aesthetic has a prominent place in the constellation of Marx s thought This book offers an original and challenging study of both Marx in the aesthetic and the aesthetic in Marx It differs from previous discussions of Marxist aesthetic theory as it understands the works of Marx themselves as contributions to thinking the aesthetic This is an engagement with Marx s aesthetic that takes into account Marx s broader sense of the

aesthetic as identified by Eagleton and Buck Morss as a question of sense perception and the body It explores this through questions of style and substance in Marx and extends it into contemporary questions of how this legacy can be perceived or directed analytically in the present By situating Marx in contemporary art debates this volume speaks directly to lively interest today in the function of the aesthetic in accounts of emancipatory politics and is essential reading for researchers and academics across the fields of political philosophy art theory and Marxist scholarship

Pseudo-Memoirs Rochelle Tobias, 2021-07 Pseudo Memoir explores the twentieth century return of a genre that had largely gone out of fashion after the novel came of age in Europe in the eighteenth century

Routledge Handbook of Marxism and Post-Marxism Alex Callinicos, Stathis Kouvelakis, Lucia Pradella, 2020-12-29 In the past two decades Marxism has enjoyed a revitalization as a research program and a growth in its audience This renaissance is connected to the revival of anti capitalist contestation since the Seattle protests in 1999 and the impact of the global economic and financial crisis in 2007 8 It intersects with the emergence of Post Marxism since the 1980s represented by thinkers such as Jürgen Habermas Chantal Mouffe Ranajit Guha and Alain Badiou This handbook explores the development of Marxism and Post Marxism setting them in dialogue against a truly global backdrop Transcending the disciplinary boundaries between philosophy economics politics and history an international range of expert contributors guide the reader through the main varieties and preoccupations of Marxism and Post Marxism Through a series of framing and illustrative essays readers will explore these traditions starting from Marx and Engels themselves through the thinkers of the Second and Third Internationals Rosa Luxemburg Lenin and Trotsky among others the Tricontinental and Subaltern and Post Colonial Studies to more contemporary figures such as Huey Newton Fredric Jameson Judith Butler Immanuel Wallerstein and Samir Amin The Routledge Handbook of Marxism and Post Marxism will be of interest to scholars and researchers of philosophy cultural studies and theory sociology political economics and several areas of political science including political theory Marxism political ideologies and critical theory

The Palgrave Handbook of Russian Thought Marina F. Bykova, Michael N. Forster, Lina Steiner, 2021-05-22 This volume is a comprehensive Handbook of Russian thought that provides an in depth survey of major figures currents and developments in Russian intellectual history spanning the period from the late eighteenth century to the late twentieth century Written by a group of distinguished scholars as well as some younger ones from Russia Europe the United States and Canada this Handbook reconstructs a vibrant picture of the intellectual and cultural life in Russia and the Soviet Union during the most buoyant period in the country's history Contrary to the widespread view of Russian modernity as a product of intellectual borrowing and imitation the essays collected in this volume reveal the creative spirit of Russian thought which produced a range of original philosophical and social ideas as well as great literature art and criticism While rejecting reductive interpretations the Handbook employs a unifying approach to its subject matter presenting Russian thought in the context of the country's changing historical landscape This Handbook will open up a new intellectual world to many readers and

provide a secure base for its further exploration **A Companion to Adorno** Peter E. Gordon, Espen Hammer, Max Pensky, 2020-04-21 A definitive contribution to scholarship on Adorno bringing together the foremost experts in the field As one of the leading continental philosophers of the last century and one of the pioneering members of the Frankfurt School Theodor W Adorno is the author of numerous influential and at times quite radical works on diverse topics in aesthetics social theory moral philosophy and the history of modern philosophy all of which concern the contradictions of modern society and its relation to human suffering and the human condition Having authored substantial contributions to critical theory which contain searching critiques of the culture industry and the identity thinking of modern Western society Adorno helped establish an interdisciplinary but philosophically rigorous study of culture and provided some of the most startling and revolutionary critiques of Western society to date The Blackwell Companion to Adorno is the largest collection of essays by Adorno specialists ever gathered in a single volume Part of the acclaimed Blackwell Companions to Philosophy series this important contribution to the field explores Adorno's lasting impact on many sub fields of philosophy Seven sections encompassing a diverse range of topics and perspectives explore Adorno's intellectual foundations his critiques of culture his views on ethics and politics and his analyses of history and domination Provides new research and fresh perspectives on Adorno's views and writings Offers an authoritative single volume resource for Adorno scholarship Addresses renewed interest in Adorno's significance to contemporary questions in philosophy Presents over 40 essays written by international recognized experts in the field A singular advancement in Adorno scholarship the Companion to Adorno is an indispensable resource for Adorno specialists and anyone working in modern European philosophy contemporary cultural criticism social theory German history and aesthetics *Understanding Wittgenstein, Understanding Modernism* Anat Matar, S. E. Gontarski, 2017-01-26 In the last half century Ludwig Wittgenstein's relevance beyond analytic philosophy to continental philosophy to cultural studies and to the arts has been widely acknowledged Wittgenstein's *Tractatus Logico Philosophicus* was published in 1922 the annus mirabilis of modernism alongside Joyce's *Ulysses* Eliot's *The Waste Land* Mansfield's *The Garden Party* and Woolf's *Jacob's Room* Bertolt Brecht's first play to be produced *Drums in the Night* was first staged in 1922 as was Jean Cocteau's *Antigone* with settings by Pablo Picasso and music by Arthur Honegger In different ways all these modernist landmarks dealt with the crisis of representation and the demise of eternal metaphysical and ethical truths Wittgenstein's *Tractatus* can be read as defining expressing and reacting to this crisis In his later philosophy Wittgenstein adopted a novel philosophical attitude sensitive to the ordinary uses of language as well as to the unnoticed dogmas they may betray If the gist of modernism is self reflection and attention to the way form expresses content then Wittgenstein's later ideas in their fragmented form as well as their ear opening contents deliver it most precisely *Understanding Wittgenstein* *Understanding Modernism* shows Wittgenstein's work both early and late to be closely linked to the modernist Geist that prevailed during his lifetime Yet it would be wrong to argue that Wittgenstein was a modernist tout court For Wittgenstein as

well as for modernist art understanding is not gained by such straightforward statements It needs time hesitation a variety of articulations the refusal of tempting solutions and perhaps even a sense of defeat It is such a vision of the linkage between Wittgenstein and modernism that guides the present volume *Demokratie der Gefühle* Josef Früchtel, 2021-07-01 Vor dem Hintergrund einer zunehmend von politischen Emotionen geprägten gesellschaftlichen Lage stellt das neue Buch von Josef Früchtel die grundsätzliche Frage nach dem Zusammenhang von Gefühlen und Politik und verbindet sie mit einer ästhetischen Perspektive Auf zentralen gesellschaftlichen Ebenen technologisch in den digitalen Netzwerken mit ihren Hate Speeches und Shitstorms ökonomisch im kapitalistisch rasenden Prozess der Globalisierung kulturell im Kampf religiös unterfütterter Wertsysteme und staatspolitisch im kriegerischen Zerfall von Nationen haben sich in den vergangenen zwei bis drei Jahrzehnten die Schleusen für eine Politik der Emotionen geöffnet Welche Rolle aber spielen Gefühle in einer demokratischen Lebensform Und welche Rolle kommt den von Kunst und populärer Kultur angeleiteten Erfahrungen dabei zu Die entscheidende Frage kann heute nicht mehr sein ob sondern in welchem Ausmaß und in welchem Sinn Gefühle eine Rolle im demokratischen Streit spielen und spielen sollen Auf diese Frage so die These Früchtels gibt es vier zentrale Antworten Im politischen Zusammenhang verlangen Gefühle nämlich nach einer zeitgemäßen Form der Darstellung nach Mäßigung nach balancierendem Ausgleich und nach sinnvoller Umwandlung Diese vierfache Reaktion lässt sich entweder unter Mithilfe von ästhetischen Erfahrungen oder sogar in ausgezeichneter Weise durch sie erreichen *Was Bilder zu denken geben* Nikolai Mähl, 2021-07-01 Die Philosophie schreibt Ernst Cassirer einmal kann nicht im Leeren bauen Die Bedeutungsfülle die sie sucht aber aus sich allein nicht hervorbringen vermag findet sie erst außerhalb ihrer selbst in den Bildwelten der Kultur Weit davon entfernt die Vernunft den Idolen des Irrationalen auszuliefern lehrt die Zuwendung der Philosophie zu den Bildern was mit dem weiten Feld des Unbegrifflichen für das menschliche Selbst und Weltverständnis eigentlich geleistet ist Mehr noch In demselben Maße wie die Bilder als Zeugnisse eines sehenden Denkens Ralf Konersmann hervortreten entdeckt das begriffliche Denken im Gegenzug seinen bildlichen Untergrund Die Bildwelten denen die Philosophie sich gegenüber glaubte trägt sie als ihr unverlierbares Erbe in sich **Tolstoy's 'What is Art?'** Terry Diffey, 2014-08-27 With its demand that works of art be judged according to their morally didactic content Tolstoy's reviled aesthetics has seemed to exclude from the canon far too many works widely accepted as masterpieces including Shakespeare and Beethoven This book first published in 1985 argues that these are not mere oversights on the part of Tolstoy he knew full well the consequences of his line of reasoning The author contends that even if we disagree with and eventually reject much of what Tolstoy concludes his account of the nature and purpose of art is nevertheless worth consideration Diffey's argument by no means accepts all of What is Art but by suggesting that the work is best interpreted as a counterpoint to the amoral aestheticism prevalent in Russia at the time he does much to restore it to a status deserving attention particularly in today's climate of extreme relativism Philosophy of Music R.A. Sharpe, 2015-01-30 This lively and lucid introduction to the philosophy of music

concentrates on the issues that illuminate musical listening and practice. It examines the conceptual debates relevant to the understanding and performing of music and grounds the philosophy to practical matters throughout. Ideal for a beginning readership with little philosophical background, the author provides an overview of the central debates enlivened by a real sense of enthusiasm for the subject and why it matters. The book begins by filling in the historical background and offers readers a succinct summary of philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney. Chapter 2 explores two central questions: what is it that makes music or, to be precise, some pieces of music works of art? And what is the work of music per se? Is it just what we hear, the performance, or is it something over and above that, something we invent or discover? Chapter 3 discusses a problem peculiar to music and one at the heart of philosophical discussion: can music have a meaning? And if so, what can it be? Chapter 4 considers whether music can have value. Are there features about music that make it good? Features which can be specified in criteria? Is a work good if and only if it meets with the approval of an ideally qualified listener? How do we explain differences of opinion? Indeed, why do we need to make judgements of the relative value of pieces of music at all? This engaging and stimulating book will be of interest to students of aesthetics, musical practitioners, and the general reader looking for a non-technical treatment of the subject.

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