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ESTES KRUEGER

J.M. Coetzee Northwestern University Press

The works and biography of Heinrich von Kleist have fascinated authors, artists, and philosophers for centuries, and his enduring relevance is evident in the emblematic role he has played for generations. Kleist's prose works remain "utterly unique" seventy years after Thomas Mann described their singular appeal, his dramas remain "disturbingly current" four decades after E.L. Doctorow characterized their modernity, and twenty-first century readers need not read far before finding the unresolved questions of the current century in Kleist. *Heinrich von Kleist: Artistic and Aesthetic Legacies* explores examples of Kleist's impact on artistic creations and aesthetic theory spanning over two centuries of seismic metaphysical crises and nightmare scenarios from Europe to Mexico to Japan to manifestations of the American Dream.

Henry James and the Imagination of Pleasure Routledge

Part literary history, part personal memoir, Alice Brittan's beautifully written *The Art of Astonishment* explores the rich intellectual, religious, and philosophical history of the gift and tells the interconnected story of grace: where it comes from and what it is believed to accomplish. Covering a remarkable range of materials—from *The Epic of Gilgamesh*, *The Iliad*, and the tragedies of Classical Greece, through the brothers Grimm and Montaigne, to C. S. Lewis, Toni Morrison, J. M. Coetzee, Elena Ferrante, Karl Ove Knausgaard, and Jhumpa Lahiri—Brittan moves with ease from personal story to myth, to theology, to literature and analysis, examining the nature of social and communal obligation, the role of the intellectual in times of crisis, and the pleasures of reading. In the 21st century, we might imagine grace as a striking and refined quality that is pleasurable to encounter but certainly not fundamental to anyone's existence or to the beliefs and practices that hold us together or drive us apart. For millennia, though, it has been recognized as essential to the vitality of inner life, as well as to the large-scale shifts in perspective and legislation that improve the way we live as a society. Grace is also astonishing—always—as the enormously insightful readings in *The Art of Astonishment* show. Brittan reveals the concept's breadth as sacred and secular, ancient and recent, lived and literary. And in so doing, she shows us how the act of reading is like grace—social but personal, pleasurable and essential.

Race, Class and Christianity in South Africa HarperCollins

Brian T. May argues that, contrary to widely held assumptions of postcolonial literary criticism, a distinctive subset of postcolonial novels significantly values and scrupulously explores a healthy individuality. These "extravagant" postcolonial works focus less on collective social reality than on the intimate subjectivity of their characters. Their authors, most of whom received some portion of a canonical western education, do not subordinate the ambitions of their fiction to explicit political causes so much as create a cosmopolitan rhetorical focus suitable to their western-educated, western-trained, audiences. May pursues this argument by scrutinizing novels composed during the thirty-year postindependence, postcolonial era of Anglophone fiction, a period that began with the Nigerian Chinua Achebe's *Things Fall Apart* and that ended, many would say, with the Ayatollah Khomeini's 1989 publication of the Rushdie Fatwa. May contends that the postcolonial authors under consideration—Naipaul, Rushdie, Achebe, Rhys, Gordimer, and Coetzee—inherited modernism and refashioned it. His account of their work demonstrates how it reflects and transfigures modernists such as Conrad, Eliot, Yeats, Proust, Joyce, and Beckett. Tracing the influence of humanistic values and charting the ethical and aesthetic significance of individualism, May demonstrates that these works of "extravagant postcolonialism" represent less a departure from than a continuation and evolution of modernism.

Reading and Responsibility riverrun

The book we are happy to introduce here is a product of the 3rd Global Conference Intellectuals: Knowledge, Power, Ideas held in Prague, Czech Republic, May 6-8, 2010. The 3rd Global Conference of the 'Intellectuals' project encouraged papers of two main thematic areas: Intellectuals and the End of the Academy; and Cultural Turns.

Disability and Animality Columbia University Press

Why is it that we tend to think about our lives as stories? Why do we strive to create coherent narratives that reflect a particular perspective? What happens when we discover multiple, perhaps conflicting perspectives in our narratives? Following groundbreaking work in the study of narrative identity in the last 20 years, the scholars of this volume have expanded and merged their theories of narrative identity with new perspectives in fields such as narratology, literary theory, philosophy, cultural studies, psychology, sociology, gender studies and history. Their contributions focus on the significance of perspective in the formation of narrative identities, probing the stratagems and narrative means of individuals in testing out personae for themselves.

Writing South Africa Rowman & Littlefield

In 1994, artistic freedom pertaining inter alia to literature was enshrined in the South African Constitution. Clearly, the establishment of this right was long overdue compared to other nations within the Commonwealth. Indeed, the legal framework and practices regarding the regulation of literature that were introduced following the nation's transition to a non-racial democracy seemed to form a decisive turning point in the history of South African censorship of literature. This study employs a historical sociological point of view to describe how the nation's emerging literary field helped pave the way for the constitutional entrenchment of this right in 1994. On the basis of institutional and poetological analyses of all the legal trials concerning literature that were held in South Africa during the period 1910–2010, it describes how the battles fought in and around the courts between literary, judicial and executive elites eventually led to a constitutional *exceptio artis* for literature. As the South African judiciary displayed an ongoing orientation towards both English and American law in this period, the analyses are firmly placed in the context of developments occurring concurrently in these two legal systems.

The Lifespan of a Fact Bloomsbury Publishing USA

Hunger is one of the governing metaphors for literature in the late nineteenth and twentieth centuries. Beginning in the mid-nineteenth century, writers and critics repeatedly describe writing as a process of starvation, as in the familiar type of the starving artist, and high art as the rejection of 'culinary' pleasures. *The Art of Hunger: Aesthetic Autonomy and the Afterlives of Modernism* argues that this metaphor offers a way of describing the contradictions of aesthetic autonomy in modernist literature and its late-twentieth-century heirs. This book traces the emergence of a tradition of writing it calls the 'art of hunger', from the origins of modernism to the end of the twentieth century.

It focuses particularly on three authors who redeploy the modernist art of hunger as a response to key moments in the history of modernist aesthetic autonomy's delegitimization: Samuel Beckett in post-Vichy France; Paul Auster in post-1968 Paris and New York; and J. M. Coetzee in late apartheid South Africa. Combining historical analysis of these literary fields with close readings of individual texts, and drawing extensively on new archival research, this book offers a counter-history of modernism's post-World War II reception and a new theory of aesthetic autonomy as a practice of unfreedom.

The Art of Hunger Bucknell University Press

In this volume, Nashef looks at J.M. Coetzee's concern with universal suffering and the inevitable humiliation of the human being as manifest in his novels. Though several theorists have referred to the theme of human degradation in Coetzee's work, no detailed study has been made of this area of concern especially with respect to how pervasive it is across Coetzee's literary output to date. This study examines what J.M. Coetzee's novels portray as the circumstances that contribute to the humiliation of the individual—namely the abuse of language, master and slave interplay, aging and senseless waiting—and how these conditions can lead to the alienation and marginalization of the individual.

Doubling and Duplicating in the Book of Genesis BRILL

J.M. Coetzee is one of the world's most intriguing authors. Compelling, razor-sharp, erudite: the adjectives pile up but the heart of the fiction remains elusive. Now, in *J.M. Coetzee and the Life of Writing*, David Attwell explores the extraordinary creative processes behind Coetzee's novels from *Dusklands* to *The Childhood of Jesus*. Using Coetzee's manuscripts, notebooks, and research papers—recently deposited at the Harry Ransom Center of the University of Texas at Austin—Attwell produces a fascinating story. He shows convincingly that Coetzee's work is strongly autobiographical, the memoirs being continuous with the fictions, and that his writing proceeds with never-ending self-reflection. Having worked closely with him on *Doubling the Point: Essays and Interviews* and given early access to Coetzee's archive, David Attwell is an engaging, authoritative source. J. M. Coetzee and the *Life of Writing* is a fresh, fascinating take on one of the most important and opaque literary figures of our time. This moving account will change the way Coetzee is read, by teachers, critics, and general readers.

The Intellectual: A Phenomenon in Multidimensional Perspectives BRILL

J.M. Coetzee has new things to say about this relation between the 'real' and 'fictions of the real', and while much has already been written about him, these questions need to be more fully explored. The contributions to this volume are drawn together by the idea of the hinge between the world (whether understood in ontological, bio-ethical, personal and interpersonal, or socio-political terms) and fictional representations of it (whether understood in epistemological, ficto-biographical, formal, or stylistic terms). In this collection, the question of understanding itself — how we understand or imagine our place in the world — is shown to be central to our conception of that world. That is, rather than beginning with forms developed in socio-political understandings, Coetzee's works ask us to consider what role fiction might play in relation to politics, in relation to history, in relation to ethics and our understanding of human agency and responsibility. Coetzee has a profound interest in the methods through which we make sense of the contemporary world and our place in it, and his approach appeals to readers of fiction, critics and philosophers alike. The central problems he deals with in his fiction are of the kind that confront people everywhere and so involve a "translatability" that allow the works to maintain relevance across cultures. Added to this, though, his fiction makes us question the nature of understanding itself. This book was originally published as a special issue of *Textual Practice*.

Reading Veganism Univ of South Carolina Press

Newly available in paperback, this book traces a close engagement with Derrida's writing over two decades examining the relationship between deconstruction, literature and ethics.

Life and Times of Michael K John Benjamins Publishing

The fields of Critical Disability Studies and Critical Animal Studies are growing rapidly, but how do the implications of these endeavours intersect? *Disability and Animality: Crip Perspectives in Critical Animal Studies* explores some of the ways that the oppression of more-than-human animals and disabled humans are interconnected. Composed of thirteen chapters by an international team of specialists plus a Foreword by Lori Gruen, the book is divided into four themes: Intersections of Ableism and Speciesism Thinking Animality and Disability together in Political and Moral Theory Neurodiversity and Critical Animals Studies Melancholy, Madness, and Misfits. This book will be of interest to undergraduate and postgraduate students, as well as postdoctoral scholars, interested in Animal Studies, Disability Studies, Mad Studies, philosophy, and literary analysis. It will also appeal to those interested in the relationships between speciesism, ableism, saneism, and racism in animal agriculture, culture, built environments, and ethics.

Heinrich von Kleist Oxford University Press

What should literature with political aims look like? This book traces two rival responses to this question, one prizing clarity and the other confusion, which have dominated political aesthetics since the late nineteenth century. Revisiting recurrences of the avant-garde experimentalism versus critical realism debates from the twentieth century, Geoffrey A. Baker highlights the often violent reductions at work in earlier debates. Instead of prizing one approach over the other, as many participants in those debates have done, Baker focuses on the manner in which the debate itself between these approaches continues to prove productive and enabling for politically engaged writers. This book thus offers a way beyond the simplistic polarity of realism vs. anti-realism in a study that is focused on influential strands of thought in England, France, and Germany and that covers well-known authors such as Zola, Nietzsche, Arnold, Mann, Brecht, Sartre, Adorno, Lukács, Beauvoir, Morrison, and Coetzee.

Retelling Dostoyevsky Bloomsbury Publishing

The style of the Hebrew Bible has long been of significant interest to scholars and exegetes alike. Early Jewish and later Christian commentaries point out the importance of the exact wording in interpreting the text, and many an article has been written on features such as repetition and inclusio. With the rise of literary and narrative criticism in biblical studies, these features have received even more attention. The current book stands in the tradition of Robert Alter in that it focuses on how the text of Genesis is written and phrased. More explicitly, it is interested in why Genesis is formulated the way it is and how this affects the reader in his/her encounter with the text. *Doubling and Duplicating* is not only concerned with a style-as-analysis frame for interpreters but also with its role as a guide for any audience and its gateway to the ancient mind-set (ideological,

ontological, and so on). All of the contributors to this collected volume focus on the form of the book of Genesis—that is, on its use of language and formulation. Yet, each author does this in his/her own way, depending on the most fitting tool for the specific research question or based on the researcher's methodological background. Thus, the essays represent the various approaches in current literary and stylistic criticism as applied to the biblical corpus. Furthermore, the recurring duality of the features discussed in each of the contributions adds to the overall unity of the volume. This recurrence suggests the presence of a stylistic feature in the book of Genesis, the feature of doubling and duplicating, that surpasses the other features of the individual units or stories. This book offers insights about meaning-making on both the micro- and the macro-text levels.

Political Bodies and the Body Politic in J.M. Coetzee's Novels State University of New York Press

J.M. Coetzee's novels can be considered a continued enterprise in figuring and varying the otherness of the human body, which, first and foremost, it comes forward in its vulnerability and pain.

Coetzee's fiction offers an understanding that the body is a site upon which politics are played out and made manifest. *Political Bodies and the Body Politic* in J.M. Coetzee's Novels examines the various manifestations - ugliness, mutilation, cancer, etc. - with regard to the South African body politic. (Series: Transcultural Anglophone Studies - Vol. 3)

Extravagant Postcolonialism Oxford University Press

Focusing on Faulkner, Morrison and Coetzee as authors, critics and Nobel Prize-winning intellectuals, this book explores shifting representations of disability in 20th and 21st century literature and proposes new ways of reading their works in relation to one another, whilst highlighting the ethical, aesthetic and imaginative challenges they pose.

Three Sons Routledge

Today, we have forgotten that mathematics was once aligned with the arts, rather than with the sciences. *Literary Infinities* analyses the connection between the late 19th-century revolution in the mathematics of the infinite and the literature of 20th-century modernism, opening up a novel path of influence and inquiry in modernist literature. Baylee Brits considers the role of numbers and the concept of the infinite in key modernists, including James Joyce, Italo Svevo, Jorge Luis Borges, Samuel Beckett and J.M. Coetzee. She begins by recuperating the difficult and rebellious German mathematician, Georg Cantor, for the broader artistic, cultural and philosophical project of modernism. Cantor revolutionized the mathematics of the infinite, creating reverberations across the numerical sciences, philosophy, religion and literary modernism. This 'modernist' infinity is shown to undergird and shape key innovations in narrative form, creating a bridge between the mathematical and the literary, presentation and representation, formalism and the tactile

imagination.

Doubling the Point Peter Lang

J. M. Coetzee and the Idea of the Public Intellectual addresses the contribution Coetzee has made to contemporary literature, not least for the contentious forays his work makes into South African political discourse and the field of postcolonial studies.

J. M. Coetzee and the Life of Writing Univ of California Press

Although the physical relationship between the natural world and individuals is quantifiable, the psychosocial effect of the former on the latter is often less tangible. What, for instance, is the connection between the environment in which we live and our creativity? How is our consciousness bounded and delimited by our materiality? And from whence does our idea of self and our belief in free will derive and when do our surroundings challenge these basic assumptions? Ecocritic Harold Fromm's challenging exploration of these and related questions twines his own physical experiences and observations with insights gathered from both the humanities and the sciences. Writing broadly and personally, Fromm explores our views of nature and how we write about it. He ties together ecology, evolutionary psychology, and consciousness studies to show that our perceived separation from our surroundings is an illusory construct. He argues for a naturalistic vision of creativity, free will, and the literary arts unimpeded by common academic and professional restraints. At each point of this intellectual journey, Fromm is honest, engaging, and unsparing. Philosophical, critical, often personal, Fromm's sweeping, interdisciplinary, and sometimes combative essays will change the way you think about your place in the environment.

Present Imperfect Routledge

NOW A BROADWAY PLAY STARRING DANIEL RADCLIFFE 'Provocative, maddening and compulsively readable' Maggie Nelson In 2003, American essayist John D'Agata wrote a piece for Harper's about Las Vegas's alarmingly high suicide rate, after a sixteen-year-old boy had thrown himself from the top of the Stratosphere Tower. The article he delivered, 'What Happens There', was rejected by the magazine for inaccuracies. But it was soon picked up by another, who assigned it a fact checker: their fresh-faced intern, and recent Harvard graduate, Jim Fingal. What resulted from that assignment, and beyond the essay's eventual publication in the magazine, was seven years of arguments, negotiations, and revisions as D'Agata and Fingal struggled to navigate the boundaries of literary nonfiction. This book includes an early draft of D'Agata's essay, along with D'Agata and Fingal's extensive discussion around the text. *The Lifespan of a Fact* is a brilliant and eye-opening meditation on the relationship between 'truth' and 'accuracy', and a penetrating conversation about whether it is appropriate for a writer to substitute one for the other. 'A fascinating and dramatic power struggle over the intriguing question of what nonfiction should, or can, be' Lydia Davis