

Read Online Blindness And
Insight Essays In The Rhetoric
Of Contemporary Criticism

Blindness And Insight Essays In The Rhetoric Of Contemporary Criticism

First Published in 2001.

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*Routledge is an imprint of
Taylor & Francis, an informa
company.*

*The book remains a central
work of criticism for all
students of literature.*

*As her dog is a guide for
her, Krieger is a guide for*

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*the reader to the world of
"traveling blind." Readers
will be fascinated by the
insight into service
animals, and guide dogs in
particular, learning how
these specially trained
animals actually do their*

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*job. You begin to understand
the taken for grantedness of
the human-animal
interaction; in the process,
you have been privy to the
intricate dance that goes
into working with a guide
dog. A particularly strong*

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academic contribution of the book is the interior view of the experience of disability. This is a book that will involve and transform the reader, who comes to identify with Krieger's experience and to

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rethink what it means "to see," just as the author must do in her travels. Since the structuralist debates of the 1970s the field of textual analysis has largely remained the preserve of literary

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***theorists. Social
scientists, while accepting
that observation is theory
laden have tended to take
the meaning of texts as
given and to explain
differences of
interpretation either in***

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*terms of ignorance or bias.
In this important
contribution to
methodological debate, Peter
Ekegren uses developments
within literary criticism,
philosophy and critical
theory to reclaim this study*

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*for the social sciences and
to illuminate the ways in
which different readings of
a single text are created
and defended.*

*Insight may cause blindness
: and other essays
Theory at Yale*

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Beyond the Ancient Quarrel

Paul de Man

***The Reading of Theoretical
Texts***

***The Double Life of Paul De
Man***

***A Journey to the Limits of
Language through Works by***

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*Rousseau, Defoe, Prévost and
Graffigny*

Fully revised and updated
since its first
publication in 2011 to
encompass further
appalling instances of

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**wilful blindness: Grenfell
Tower, Carillion, Harvey
Weinstein, Windrush and
many more 'Entertaining
and compellingly argued'
Sunday Times 'A tour de
force of brilliant**

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insights' Philip Zimbardo

**'A polemic against the
dangers of docility and
"groupthink" in every walk
of life' Books of the
Year, Financial Times**

'Writing in clear, flowing

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**prose, Heffernan draws on
psychological and
neurological studies and
interviews with
executives, whistleblowers
and white-collar
criminals' New York Times**

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**'An engaging read, packed
with cautionary tales ...
Heffernan shows why we
close our eyes to facts
that threaten our
families, our livelihood,
and our self-image – and,**

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even better, she points
the way out of the
darkness' Daniel H. Pink,
author of Drive and A
Whole New Mind? Why, after
every major accident and
blunder, do we look back

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and ask, how could we have been so blind? Why do some people see what others don't? And how can we change? Drawing on studies by psychologists and neuroscientists, and from

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**interviews with business
leaders, whistle blowers
and white collar
criminals, distinguished
businesswoman and writer
Margaret Heffernan
examines the phenomenon of**

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**wilful blindness,
exploring the reasons that
individuals and groups are
blind to impending
personal tragedies,
corporate collapses,
engineering failures –**

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**even crimes against
humanity. We turn a blind
eye in order to feel safe,
to avoid conflict, to
reduce anxiety and to
protect prestige. It makes
us feel good at first,**

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**with consequences we don't
see. But greater
understanding leads to
solutions, and Heffernan
shows how – by challenging
our biases, encouraging
debate, discouraging**

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**conformity, and not
backing away from
difficult or complicated
problems – we can be more
mindful of what's going on
around us and be proactive
instead of reactive.**

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Now I See is a heart-wrenching yet humorous true tale of struggle, survival, amazing grace, unconditional love, and a fresh look at the American Dream. It's an account of

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**one young woman's journey
overcoming devastating
odds while stumbling her
way through darkness into
light.**

**A NEW YORK TIMES EDITOR'S
CHOICE Sixty years after**

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**the publication of his
first novel, Cat Man,
Edward Hogland is
publishing his twenty-
fifth book at the age of
eighty-three. This
capstone novel, set in**

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**Vermont's Northeast
Kingdom, introduces Press,
a stockbroker going blind.
Press has lost his job and
his wife and is trying to
figure out his next move,
holed up in his Vermont**

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**cabin surrounded by a
hippy commune, drug
runners, farmers-gone-
bust, blood-thirsty
auctioneers, and general
ne'er-do-wells. Solace and
purpose come from the**

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unlikeliest sources as he
learns to navigate his new
landscape without sight.
Hoagland, himself, is
going blind, and through
this evocative,
unsentimental novel, we

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**experience the world
closing in around Press,
the rising panic of
uncertainty, the isolation
of exile, the increasing
dependence upon the
kindness of strangers, and**

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**a whole new appreciation
of the world just beyond
sight. Skyhorse
Publishing, as well as our
Arcade, Yucca, and Good
Books imprints, are proud
to publish a broad range**

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**of books for readers
interested in
fiction—novels, novellas,
political and medical
thrillers, comedy, satire,
historical fiction,
romance, erotic and love**

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stories, mystery, classic
literature, folklore and
mythology, literary
classics including
Shakespeare, Dumas, Wilde,
Cather, and much more.
While not every title we

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**publish becomes a New York
Times bestseller or a
national bestseller, we
are committed to books on
subjects that are
sometimes overlooked and
to authors whose work**

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**might not otherwise find a
home.**

**This book examines the
affinity between “theory”
and “deconstruction” that
developed in the American
academy in the 1970s by**

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way of the “Yale Critics”:
Harold Bloom, Paul de Man,
Geoffrey Hartman, and J.
Hillis Miller, sometimes
joined by the French
philosopher Jacques
Derrida. With this semi-

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**fictional collective,
theory became a media
event, first in the
academy and then in the
wider print media, in and
through its phantasmatic
link with deconstruction**

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and with "Yale." The
important role played by
aesthetic humanism in
American pedagogical
discourse provides a
context for understanding
theory as an aesthetic

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scandal, and an
examination of the ways in
which de Man's work
challenges aesthetic
pieties helps us
understand why, by the
1980s, he above all had

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come to personify
“theory.” Combining a
broad account of the “Yale
Critics” phenomenon with a
series of careful
reexaminations of the
event of theory, Redfield

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**traces the threat posed by
language's unreliability
and inhumanity in chapters
on lyric, on Hartman's
representation of the
Wordsworthian imagination,
on Bloom's early theory of**

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**influence in the 1970s
together with his later
media reinvention as the
genius of the Western
Canon, and on John
Guillory's influential
attempt to interpret de**

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**Manian theory as a symptom
of literature's increasing
marginality. A final
chapter examines Mark
Tansey's paintings Derrida
Queries de Man and
Constructing the Grand**

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Canyon, paintings that offer subtle, complex reflections on the peculiar event of theory-as-deconstruction in America.

New Formalisms and

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Literary Theory

The Resistance to Theory

Edward Said and the

Authority of Literary

Criticism

Jonathan Swift

William Empson

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Wilful Blindness

The Anxiety of Influence

First published in 1983. Routledge is an imprint of Taylor & Francis, an informa company.

This never before published memoir by the author of *Black Like Me* is an extraordinary chronicle of the triumph of

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the human spirit.

Bringing together scholars who have critically followed New Formalism's journey through time, space, and learning environment, this collection of essays both solidifies and consolidates New Formalism as a burgeoning field of literary criticism and explicates its potential as a varied but

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viable methodology of contemporary critical theory.

Second-wave feminism fought to end the blanket silence shrouding rape and bring it to public attention. Now feminist critics must confront a different issue. In *Public Rape* Tanya Horeck considers the public investment in images of rape and the

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figure of the raped woman. Introducing the idea of 'public rape', Horeck looks at how images of rape serve as cultural fantasies of sexual, racial and class difference. Looking at rape in real life as well as in literature and films such as *The Accused* and *Boys Don't Cry*, Horek reveals how representations of rape raise

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vital questions about the relationship
between reality and fantasy, and between
violence and spectacle

Now I See

Blindness and Enlightenment: An Essay
Essays in the Rhetoric of Contemporary
Criticism

Blind Spot

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The Strange Case of Deconstruction in
America

Figural Language in Rousseau, Nietzsche,
Rilke, and Proust

Essays on Caste in Modern India

Encounters with the Other brings
together a range of eighteenth-

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century texts in which the

exploration of lingua incognita
figures as a prominent topos .

Drawing mostly on a corpus of
French texts, but also including a
number of works in English, Martin
Calder attempts to realign well-

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known texts with more canonically marginalized works. The originality of the perspectives offered by this book lies in the comparative reading of works not previously conjoined. Encounters with otherness are marked by a transgression of the

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limits of language, occurring when language becomes alien or unfamiliar. Alterity may take various forms: a foreign language, a familiar language marked by the traits of foreignness, something unrecognizable as language, or even

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one's own language breaking down, as in madness. Unfamiliar language may be produced by a foreigner, by a child who cannot yet speak, in extreme cases by something unrecognizably human, in all cases by an agency somehow marked by

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difference. Narratives of encounters with otherness have written into them narratives of the discovery of the self. Implicitly informed by the reading techniques associated with literary theory, Encounters with the Other offers an insightful

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commentary on issues surrounding colonialism, cultural difference, gender and the importance of language to identity. Martin Calder's work challenges certain Eurocentric notions and exposes the problematic links between

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Enlightenment rationality and colonial expansion. This book is of interest both to undergraduate students and to academic researchers, and to a more general readership concerned with understanding the relationship

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between Europe, the 'West' and a wider world.

In Plato's Republic, Socrates spoke of an 'ancient quarrel between literature and philosophy' which he offered to resolve once and for all by banning the poets from his ideal

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city. Few philosophers have taken Socrates at his word, and out of the ancient quarrel there has emerged a long tradition that has sought to value literature chiefly as a useful supplement to philosophical reasoning. The fiction of J.M.

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Coetzee makes a striking challenge to this tradition. While his writing has frequently engaged philosophical subjects in explicit ways, it has done so with an emphasis on the dissonance between literary expression and philosophical

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reasoning. And while Coetzee has often overtly engaged with academic literary theory, his fiction has done so in a way that has tended to disorient rather than affirm those same theories, wrong-footing the normal processes of literary

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interpretation. This volume brings together philosophers and literary theorists to reflect upon the challenge Coetzee has made to their respective disciplines, and to the disciplinary distinctions at stake in the ancient quarrel. The essays use

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his fiction to explore questions about the boundaries between literature, philosophy, and literary criticism; the relationship between literature, theology, and post-secularism; the particular ways in which literature engages reality;

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how literature interacts with the philosophies of language, action, subjectivity, and ethics; and the institutions that govern the distinctions between literature and philosophy. It will be of importance not only to readers of Coetzee, but

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to anyone interested in the ancient
quarrel itself.

This collection of critical thinking
situates the satire of Jonathan Swift
within both its eighteenth-century
contexts and our modern anxieties
about personal identity and

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communication. Augustan satire at its most provocative is not simply concerned with the public matters of politics or religion, but also offers a precise medium in which to express the paradox of ironic detachment amidst deep conviction. The critics

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chosen for this volume demonstrate the complexity of Swift's work. Its four sections explore matters of authorial identity, the relation between Swift's writing and its historical context, the full range of his comments on gender, and his

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deployment of metaphor and irony to engage the reader. Swift has often been regarded as a writer who anticipated many twentieth-century cultural preoccupations, and this volume provides an opportunity to test just how modern he actually

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was. It also provides an answer to those who would wish to simplify his writing as that of Tory and misogynist. The theoretical perspectives of the contributors are lucidly explained and their critical terms located in the wider contexts

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of contemporary theory in the introduction and headnotes. The volume places Swift historically within the philosophical and religious traditions of eighteenth-century thought.

In this innovative synthesis of words

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and images, the award-winning author of *Open City* and photography critic for *The New York Times Magazine* combines two of his great passions. One of *Time's* Top 10 Non-Fiction Books of the Year • One of

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Smithsonian.com's Ten Best

Photography Books of the Year

When it comes to Teju Cole, the unexpected is not unfamiliar: He's an acclaimed novelist, an influential essayist, and an internationally exhibited photographer. In *Blind*

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Spot, readers follow Cole's inimitable artistic vision into the visual realm as he continues to refine the voice, eye, and intellectual obsessions that earned him such acclaim for *Open City*. Here, journey through more than 150 of

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Cole's full-color original photos, each accompanied by his lyrical and evocative prose, forming a multimedia diary of years of near-constant travel: from a park in Berlin to a mountain range in Switzerland, a church exterior in

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Lagos to a parking lot in Brooklyn; landscapes and interiors, beautiful or quotidian, that inspire Cole's memories, fantasies, and introspections. Ships in Capri remind him of the work of writers from Homer to Edna O'Brien; a

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hotel room in Wannsee brings back a disturbing dream about a friend's death; a home in Tivoli evokes a transformative period of semi-blindness, after which "the photography changed. . . . The looking changed." As exquisitely

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wrought as the work of Anne Carson or Chris Marker, *Blind Spot* is a testament to the art of seeing by one of the most powerful and original voices in contemporary literature. Praise for *Blind Spot* “Common things [are] made radiant by the

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quality of Cole's looking. . . . In this new, luminous book, Cole shows himself to be really one of the best at seeing."—The Guardian "This lyrical essay in photographs paired with texts explores the mysteries of the ordinary."—The New York

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Times Books Review (Editors' Choice) "Stunning . . . feels like the fulfillment of an intellectual project that has defined most of [Cole's] career."—Slate "Dazzling . . . cerebral yet intimate . . . combines personal essay, history, biography,

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journalism, and photography into a seamless package, capturing human dignity and grace through careful, clear-eyed reverence.”—Vice “An eclectically brilliant distillation of what photography can do, and why it remains an important art

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form.” —San Francisco Chronicle
Ezra Pound, T.S. Eliot, Paul de Man
From Wordsworth to Gissing
Why We Ignore the Obvious
Perspectives in Post-Structuralist
Criticism

There Plant Eyes

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The Poetics of Fascism

Literature, Philosophy, and J.M.
Coetzee

This book examines the earliest writings of Edward Said and the foundations of what came to be known as postcolonial criticism, in

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**order to reveal how the
groundbreaking author of
Orientalism turned literary criticism
into a form of political intervention.
Tracing Said's shifting conceptions
of 'literature' and 'agency' in
relation to the history of (American)
literary studies in the thirty years or**

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so between the end of World War II and the last quarter of the twentieth century, this book offers a rich and novel understanding of the critical practice of this indispensable figure and the institutional context from which it emerged. By combining broad-scale literary

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history with granular attention to the vocabulary of criticism, Nicolas Vandeviver brings to light the harmonizing of methodological conflicts that informs Said's approach to literature; and argues that Said's enduring political significance is grounded in his

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practice as a literary critic.

**Focusing on the aesthetic
representation of trauma, George
Smith outlines the nexus points
between poetics and hermeneutics
and shows how a particular kind of
thinker, the artist-philosopher,
practices interpretation in an**

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**entirely different way from
traditional hermeneutics. Taking a
transhistorical and global view,
Smith engages artists, writers, and
thinkers from Western and non-
Western periods, regions, and
cultures. Thus, we see that poetic
hermeneutics reconstitutes**

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**philosophy and art as
hybridizations of art and science,
the artist and the philosopher,
subject and object. In turn, the
artist-philosopher's poetic-
hermeneutic reconstitution of
philosophy and art is meant to
transform human consciousness.**

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This book will be of interest to artists and scholars working in studio practice, art history, aesthetics, philosophy, cultural studies, history of ideas, history of consciousness, psychoanalytic studies, myth studies, literary studies, and creative writing.

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"[With] its serious, important, and fervent argument...this book will make it impossible to teach 'modernism as usual' ever again."--Lee Edelman, Tufts University.

This anthology collects texts and papers from the Paul de Man

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archive, including essays on art, translations, critical fragments, research plans, interviews, and reports on the state of comparative literature. These texts offer a fascinating insight into the work of one of the twentieth century's most important literary theorists. The

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volume engages with Paul de Man's institutional life, gathering together pedagogical and critical material to investigate his profound influence on the American academy and theory today. It also contains a number of substantial, previously unpublished and untranslated texts

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by de Man from the span of his writing career. As a new collection of primary sources this volume further stimulates the growing reappraisal of de Man's work.

The Blindness of Insight

Paul de Man Notebooks

The Artist-Philosopher and Poetic

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Hermeneutics

**A Personal and Cultural History of
Blindness**

Blindness

Traveling Blind

A Memoir of Blindness and Vision

*Blindness and Enlightenment presents a
reading and a new translation of Diderot's*

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Letter on the Blind. Diderot was the editor of the Encyclopédie, that Trojan horse of Enlightenment ideas, as well as a novelist, playwright, art critic and philosopher. His Letter on the Blind of 1749 is essential reading for anyone interested in Enlightenment philosophy or eighteenth-century literature because it contradicts a

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central assumption of Western literature and philosophy, and of the Enlightenment in particular, namely that moral and philosophical insight is dependent on seeing. Kate Tunstall's essay guides the reader through the Letter, its anecdotes, ideas and its conversational mode of presenting them, and it situates the Letter

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in relation both to the Encyclopedie and to a rich tradition of writing about and, most importantly, talking and listening to the blind.

William Empson: Prophet Against Sacrifice provides the most coherent account of Empson's diverse career to date. While exploring the richness of

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Empson's comic genius, Paul H. Fry serves to discredit the appropriation of his name in recent polemic by the conflicting parties of deconstruction and politicized cultural criticism. He argues that Empson is a larger, more important figure than the orthodox in either camp can acknowledge, deserving to be considered alongside such

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*versatile critics as Walter Benjamin,
Kenneth Burke and Roland Barthes.*

*From Homer to Helen Keller, from Dune
to Stevie Wonder, from the invention of
braille to the science of echolocation, M.
Leona Godin explores the fascinating
history of blindness, interweaving it with
her own story of gradually losing her*

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sight. “[A] thought-provoking mixture of criticism, memoir, and advocacy.” —The New Yorker There Plant Eyes probes the ways in which blindness has shaped our ocularcentric culture, challenging deeply ingrained ideas about what it means to be “blind.” For millennia, blindness has been used to signify such things as

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*thoughtlessness (“blind faith”),
irrationality (“blind rage”), and
unconsciousness (“blind evolution”). But
at the same time, blind people have been
othered as the recipients of special powers
as compensation for lost sight (from the
poetic gifts of John Milton to the
heightened senses of the comic book hero*

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Daredevil). Godin—who began losing her vision at age ten—illuminates the often-surprising history of both the condition of blindness and the myths and ideas that have grown up around it over the course of generations. She combines an analysis of blindness in art and culture (from *King Lear* to *Star Wars*) with a study of the

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science of blindness and key developments in accessibility (the white cane, embossed printing, digital technology) to paint a vivid personal and cultural history. A genre-defying work, There Plant Eyes reveals just how essential blindness and vision are to humanity's understanding of itself and the world.

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*V.1 Foundational essays -- V.2 Critical
Texts -- V.3 Disciplinary texts: Humanities
and social sciences -- V.4 Legal studies,
psychoanalytic studies, visual arts and
architecture.*

*Representing Violation in Fiction and
Film*

Invisible Man

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Blindness and Insight

Blindness & Insight

*With a new translation of Diderot's 'Letter
on the Blind' and La Mothe Le Vayer's 'Of
a Man Born Blind'*

*Deconstruction and the Critique of
Aesthetic Ideology*

Prophet Against Sacrifice

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***Philosophy and literary theory
have devoted a great deal of
their analysis to the problem
of the origin and modalities of
argumentation, but there has
been an almost total lack of
interest in the question of its***

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procedural limits. Manners of Interpretation is an essay on ways of ending interpretations in literary studies as well as on patterns of controversy and consensus in the humanities. Tamen examines two major

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***families of indisputable
arguments in post-
Enlightenment literary
criticism and addresses the
question of how one
recognizes the proper time to
use a given argument,***

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***especially and specifically an
indisputable argument. The
former aim leads to a tentative
history of the constitution of
literary theory as a set of
identifiable ways of using
arguments. The latter,***

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***meanwhile, points to a theory
of argument and controversy
and to a contribution to the
discussion of human activities
that, in spite of not being
teachable, are nevertheless
learnable. Such a theory***

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seems to be particularly relevant both to the study of the interpretive dimension of literary criticism as it is now practiced and also to the knowledge and description of an area of the humanities that

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***has often been neglected.
This important theoretical
work by Paul de Man sets forth
a mode of reading and
interpretation based on
exemplary texts by Rousseau,
Nietzsche, Rilke, and Proust.***

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The readings start from unresolved difficulties in the critical traditions engendered by these authors, and they return to the places in the text where those difficulties are most apparent or most

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incisively reflected upon. The close reading leads to the elaboration of a more general model of textual understanding, in which de Man shows that the thematic aspects of the texts--their

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***assertions of truth or
falsehood as well as their
assertions of values--are
linked to specific modes of
figuration that can be
identified and described. The
description of synchronic***

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***figures of substitution leads,
by an inner logic embedded in
the structure of all tropes, to
extended, narrative figures or
allegories. De Man poses the
question whether such self-
generating systems of***

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figuration can account fully for the intricacies of meaning and of signification they produce. Throughout the book, issues in contemporary criticism are addressed analytically rather than polemically. Traditional

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***oppositions are put in
question by a rhetorical
analysis which demonstrates
why literary texts are such
powerful sources of meaning
yet epistemologically so
unreliable. Since the structure***

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***which underlies this tension
belongs to language in general
and is not confined to literary
texts, the book, starting out as
practical and historical
criticism or as the
demonstration of a theory of***

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***literary reading, leads into
larger questions pertaining to
the philosophy of language.***

***"Through elaborate and
elegant close readings of
poems by Rilke, Proust's
Remembrance, Nietzsche's***

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philosophical writings and the major works of Rousseau, de Man concludes that all writing concerns itself with its own activity as language, and language, he says, is always unreliable, slippery,

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***impossible....Literary
narrative, because it must rely
on language, tells the story of
its own inability to tell a
story....De Man demonstrates,
beautifully and convincingly,
that language turns back on***

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***itself, that rhetoric is
untrustworthy."--Julia Epstein,
Washington Post Book World
"The study follows out of the
thinking of Nietzsche and
Genette (among others), yet
moves in strikingly new***

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***directions....De Man's text,
almost certain to be endlessly
provocative, is worthy of
repeated re-reading."--Ralph
Flores, Library Journal "Paul
de Man continues his work in
the tradition of***

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***'deconstructionist criticism, '...
which] begins with the
observation that all language
is constructed; therefore the
task of criticism is to
deconstruct it and reveal what
lies behind. The title of his***

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***new work reflects de Man's
preoccupation with the
unreliability of language. ...
The contributions that the
book makes, both in the initial
theoretical chapters and in the
detailed analyses (or***

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***deconstructions) of particular
texts are***

undeniable."--Caroline D.

***Eckhardt, World Literature
Today***

***Heather Tilley examines the
huge shifts that took place in***

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***the experience and
conceptualisation of blindness
during the nineteenth century.
Considering the ways in which
visually-impaired people used
texts to shape their own
identities, she argues that***

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***blindness was also a means
by which writers reflected on
crafting literary form.***

***The act of translation,
Tejaswini Niranjana maintains,
is a political action. Niranjana
draws on Benjamin, Derrida,***

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***and de Man to show that
translation has long been a
site for perpetuating the
unequal power relations
among peoples, races, and
languages. The traditional
view of translation***

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***underwritten by Western
philosophy helped colonialism
to construct the exotic "other"
as unchanging and outside
history, and thus easier both
to appropriate and control.
Scholars, administrators, and***

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missionaries in colonial India translated the colonized people's literature in order to extend the bounds of empire. Examining translations of Indian texts from the eighteenth century to the

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present, Niranjana urges post-colonial peoples to reconceive translation as a site for resistance and transformation. The History of a Mental Image in Western Thought Adventures in Vision with a

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Guide Dog by My Side

Textual Strategies

How I Battled Blindness,

Mental Illness, an Espresso

Habit and Lived to Tell the Tale

On Trauma

Manners of Interpretation

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A Novel

Paul de Man's work is
key to the American
deconstruction movement
and to the so-called
political turn in
critical theory.

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Seventeen years after his death, his works continue to arouse violent reactions among critics. This book explains why de Man is such an important voice,

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detailing his critical
position, exploring his
intellectual and
historical contexts,
tracing the influence of
his work and enabling
readers to undertake

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independent study of his
criticism.

Invisible Man is a
milestone in American
literature, a book that
has continued to engage
readers since its

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appearance in 1952. A first novel by an unknown writer, it remained on the bestseller list for sixteen weeks, won the National Book Award for

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fiction, and established
Ralph Ellison as one of
the key writers of the
century. The nameless
narrator of the novel
describes growing up in
a black community in the

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South, attending a Negro college from which he is expelled, moving to New York and becoming the chief spokesman of the Harlem branch of "the Brotherhood", and

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retreating amid violence
and confusion to the
basement lair of the
Invisible Man he
imagines himself to be.
The book is a passionate
and witty tour de force

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of style, strongly
influenced by T.S.
Eliot's *The Waste Land*,
Joyce, and Dostoevsky.
Paul de Man - literary
critic, literary
philosopher, "American

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deconstructionist" -
changed the landscape of
criticism through his
rigorous theories and
writings. Upon its
original publication in
1988, Christopher

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Norris' book was the first full-length introduction to de Man, a reading that offers a much-needed corrective to the pattern of extreme antithetical

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response which marked
the initial reception to
de Man's writings.

Norris addresses de
Man's relationship to
philosophical thinking
in the post-Kantian

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tradition, his concern
with "aesthetic
ideology" as a potent
force of mystification
within and beyond that
tradition, and the vexed
issue of de Man's

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politics. Norris brings
out the marked shift of
allegiance in de Man's
thinking, from the
thinly veiled
conservative
implications of the

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early essays to the engagement with Marx and Foucault on matters of language and politics in the late, posthumous writing. At each stage, Norris raises these

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questions through a
detailed close reading
of individual texts
which will be welcomed
by those who lack any
specialised knowledge of
de Man's work.

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Describes the life of
the Yale University
professor behind the
deconstruction movement,
who at the time of his
death was one of the
most influential

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literary critics in
America but was later
revealed to be a Nazi
collaborator and anti-
Semite. 13,000 first
printing.

The Ends of Argument in

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Literary Studies

History, Post-

Structuralism, and the

Colonial Context

On Some of Life's Ideals

Siting Translation

1953 - 1978

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Allegories of Reading
Encounters with the
Other