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Titolo	Constellations of a Contemporary Romanticism // Forest Pyle, Jacques Khalip
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Nota di contenuto	Front matter -- Contents -- Introduction: The Present Darkness of Romanticism -- The History of Missed Opportunities: British Romanticism and the Emergence of the Everyday -- The Pathology of the Future, or the Endless Triumphs of Life -- Painting Theory: Mark Tansey's Derrida Queries de Man -- Here There Is No After (Richter's History) -- Goya's Scarcity -- The Tone of Praise -- Endymion: The Text of Undersong -- Dancing in the Dark with Shelley -- The Pastoral Stain: Twombly under the Trees -- The Walter Scott Experience: Living American History after Waverley -- Free Indirect Filmmaking: Jane Austen and the Renditions (On Emma among Its Others) -- Population Aesthetics in Romantic and Post- Romantic Literature -- Technomagism, Coleridge's Mariner, and the Sentence Image -- Willing Suspension of Disbelief, Here, Now -- Acknowledgments -- List of Contributors -- Index -- Sara Guyer and Brian McGrath, series editors
Sommario/riassunto	Constellations of a Contemporary Romanticism takes its title and point of departure from Walter Benjamin's concept of the historical constellation, which puts both "contemporary" and "romanticism" in play as period designations and critical paradigms. Featuring fascinating and diverse contributions by an international roster of distinguished scholars working in and out of romanticism—from deconstruction to new historicism, from queer theory to postcolonial studies, from visual culture to biopolitics—this volume makes good on a central tenet of Benjamin's conception of history: These critics "grasp

the constellation” into which our “own era has formed with a definite earlier one.” Each of these essays approaches romanticism as a decisive and unexpired thought experiment that makes demands on and poses questions for our own time: What is the unlived of a contemporary romanticism? What has romanticism’s singular untimeliness bequeathed to futurity? What is romanticism’s contemporary “redemption value” for painting and politics, philosophy and film?

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