



Literature & Philosophy

William
Wordsworth
and the
Hermeneutics
of
Incarnation

David P. Hancy

William Wordsworth Hermeneutics

Y Pai



William Wordsworth Hermeneutics:

William Wordsworth and the Hermeneutics of Incarnation David P. Haney, 2010-11-01 [William Wordsworth and the Hermeneutics of Incarnation](#) David P. Haney, 1993 Recent critics view Wordsworth's incarnational rhetoric as the expression of an unfulfilled desire for representational adequacy David Haney however argues that Wordsworth's interpretation of the Christian concept of incarnation engages historical contingency and mortality by emphasizing the translation of spirit into mortal historical humanity The incarnational analogy also provides an important locus for Romantic thought about the tension between the inherited Enlightenment epistemology based on instrumental reason in the service of representation and the desire for an alternative that would restore an ethical dimension to thought Haney concentrates not only on familiar Wordsworthian texts such as *The Prelude* but also on less frequently read texts such as *The Excursion* Beyond revising earlier interpretations of Wordsworth Haney presents an alternative to the deconstructive and new historicist interpretive models that have dominated recent criticism and explores the relationship between theoretical and literary meaning Drawing on theoreticians such as Hans Gadamer Charles Taylor Emmanuel Levinas and Stanley Cavell Haney shows how Wordsworth's incarnational rhetoric cuts across the boundaries of poetry philosophy and theology faces up to the violence and historical contingency that Romanticism is often accused of evading and also develops out of that chaos a model for the production of meaning *William Wordsworth and the Hermeneutics of Incarnation* thus contributes to the dialogue between literature and philosophy demonstrating the possibility of fruitful interaction between the competing hermeneutic and deconstructive heirs of Heidegger and recovering the depth and complexity of Wordsworth's incarnational thought in its philosophical theological and literary context

Romanticism, Hermeneutics and the Crisis of the Human Sciences Scott Masson, 2017-11-28 The human sciences established and developed in the nineteenth century have slowly disintegrated It is an ironic end It was in the name of the greater legitimacy of more universal psychological criteria that its architects disavowed the traditional theological standard for valuing and evaluating human words and deeds With hindsight we can see that universality was indeed gained but only at the cost of alienating any sense of common legitimacy Harold Bloom defending the canon largely in the humanising moral sense convention of critics operating since Matthew Arnold has resolutely maintained the common legitimacy of aesthetic value against the claims of particular interest groups But the very universality attached to aesthetic value is at odds with the world of common sense and thus lies at the root of the problem To complicate matters this universality has been understood as a traditional criterion A more radical treatment of the subject is needed This study begins by surveying the field of modern hermeneutics Noting its repeated crises of self-legitimation it traces these to circular beliefs bequeathed by Romanticism that human nature is self-begetting and can thus be known intimately and autonomously After providing a historical overview of how human nature had been understood the focus shifts to the attack in Coleridge's *Biographia Literaria* on Wordsworth's 1802 Preface to *Lyrical Ballads* and to a

reading of some key Romantic texts It reads Coleridge s famous definition of the imagination as an attack on Romantic hermeneutics rooted in the traditional view that man has been created in Imago Dei **The Challenge of Coleridge** David Haney,2000-11-01 Interweaving past and present texts The Challenge of Coleridge engages the British Romantic poet critic and philosopher Samuel Taylor Coleridge in a conversation in Hans Georg Gadamer s sense with philosophical thinkers today who share his interest in the relationship of interpretation to ethics and whose ideas can be both illuminated and challenged by Coleridge s insights into and struggles with this relationship In his philosophy poetry theology and personal life Coleridge revealed his concern with this issue as it manifests itself in the relation between technical and ethical discourse between fact and value between self and other and in the ethical function of aesthetic experience and the role of love in interpretation and ethical action Relying on Gadamer s hermeneutics to supply a framework for his approach Haney connects Coleridge s ideas with among others Emmanuel Levinas s other oriented notion of ethical subjectivity Paul Ricoeur s view about the other s implication in the self reinterpretations of Greek drama by Bernard Williams and Martha Nussbaum and Gianni Vattimo s post Nietzschean hermeneutics Coleridge is treated not as a product of Romantic ideology to be deconstructed from a modern perspective but as a writer who offers a challenge to our modern tendency to compartmentalize interpretive issues as a concern for literary theorists and ethical issues as a concern for philosophers Looking at the two together Haney shows through his reading of Coleridge can enrich our understanding of both The Ethics in Literature Dominic Rainsford,Andrew Hadfield,Tim Woods,2016-07-27 The question of ethics has dominated recent developments within the humanities This volume brings together the most recent theories of ethics and reading and applies them to a wide variety of literary texts Ethical and literary issues explored by the contributors include biography sensibility national identity feminism postcolonialism religion subjectivity and stylistics Literary authors and philosophers theorists discussed range from Shakespeare and Mary Shelley to Michele Roberts and Salman Rushdie and from Kant and Coleridge to Derrida and Levinas

Imagination, Metaphor and Mythopeia in Wordsworth, Shelley and Keats Firat Karadas,2008 The book studies metaphor myth and their imaginative aspects in the poetry of William Wordsworth Percy Bysshe Shelley and John Keats Relying on Kantian Romantic Neo Kantian and modern ideas of imagination metaphor and myth the book proposes that imagination is an inherently metaphorizing and mythologizing faculty because the act of perception is an act of giving form to natural phenomena and seeing similitude in dissimilitude which are basically metaphorical and mythological acts Studying selected poems the author explores how in its form giving activity the imagination of the speaking subject mythologizes and metaphorizes by seeing objects of nature as spiritual animate or divine beings and thus transforming them into the alien territory of myth Myth and metaphor are analyzed in these poems mainly in two regards first myth and metaphor are handled as inborn aspects of imagination and perception and the interaction between nature and imagination is presented as the origin of all mythology second to show how myth is re created time and again by poetic imagination Romantic mythography

and re creation of precursor mythologies are analyzed The Princeton Encyclopedia of Poetry and Poetics Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, 2012-08-26 The most important poetry reference for more than four decades now fully updated for the twenty first century Through three editions over more than four decades The Princeton Encyclopedia of Poetry and Poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students scholars and poets on all aspects of its subject history movements genres prosody rhetorical devices critical terms and more Now this landmark work has been thoroughly revised and updated for the twenty first century Compiled by an entirely new team of editors the fourth edition the first new edition in almost twenty years reflects recent changes in literary and cultural studies providing up to date coverage and giving greater attention to the international aspects of poetry all while preserving the best of the previous volumes At well over a million words and more than 1 000 entries the Encyclopedia has unparalleled breadth and depth Entries range in length from brief paragraphs to major essays of 15 000 words offering a more thorough treatment including expert synthesis and indispensable bibliographies than conventional handbooks or dictionaries This is a book that no reader or writer of poetry will want to be without Thoroughly revised and updated by a new editorial team for twenty first century students scholars and poets More than 250 new entries cover recent terms movements and related topics Broader international coverage includes articles on the poetries of more than 110 nations regions and languages Expanded coverage of poetries of the non Western and developing worlds Updated bibliographies and cross references New easier to use page design Fully indexed for the first time Biblical Hermeneutics Milton Spenser Terry, 1883 *An Annotated Critical Bibliography of William Wordsworth* Keith Hanley, David Barron, 1995

The Cambridge History of Literary Criticism: Volume 5, Romanticism George Alexander Kennedy, 1989 The history of the most hotly debated areas of literary theory including structuralism and deconstruction **Biblical hermeneutics by M. S. Terry** George Richard Crooks, John Fletcher Hurst, 1883 The Gay Hermeneutic Ryan Patrick McDermott, 2008 *Christianity & Literature*, 2000 Complementary Modes of Representation in Keats, Novalis, and Shelley Irena Nikolova, 2001 This book explores the crisis of Romantic representation by regarding the literary text not only as a figuration of what lies beyond it but by also considering how its figures are involved in more complex interactions among inner visions textual representations and their subsequent interpretations This approach to the problem of representation aims at redefining the indeterminacies of the Romantic text by analyzing it in terms of the Romantic process of becoming of its self revisions and self interpretations Instead of locating differential structures within the text that denote the impossibility of reconciling conception and expression this book seeks to reconstruct the text as a totality by suggesting that its different modes of representation do not contradict but complement each other The construction of the paradigm of complementarity based on German Romantic aesthetics and German and English Romantic literature is positioned as an alternative to the approaches of deconstruction *MLA International Bibliography of Books and Articles on the Modern Languages and*

Literatures, 1999 *Contemporary Authors* Lisa Kumar, 2004-04 A biographical and bibliographical guide to current writers in all fields including poetry fiction and nonfiction journalism drama television and movies Information is provided by the authors themselves or drawn from published interviews feature stories book reviews and other materials provided by the authors publishers **A.U.M.L.A.**, 1996 **Nineteenth-century Literature**, 2004 *International Studies in Philosophy*, 1974 **The Fate of Translation** Robert G. Eisenhauer, 2006 With two essays devoted to Wordsworth The Fate of Translation reframes the discussion of Hesperian aesthetics initiated in Robert Eisenhauer's *Mythic Paradigms* suggesting how the question of translation poses itself at the crossing of textual high and low roads on the one hand in the critical and scholarly debate concerning the relevance of Goethe's *Der Wandrer* in the English version by William Taylor to the primal primary scene of autobiography and on the other in the reprojected supernatural agency numen in the context of the Literature of Power Confrontational deixis and a hermeneutic counterturn energize Wordsworth's self-assertive resensory of antiquity and modernity via satire pastoral and the sonnet The third essay ranging from Pindarizing texts by Cowley Goethe and Hölderlin to the films of Matthew Barney shifts the focus to mimetic enthusiasms among translators and replicators of the full fan experience John Barth's intriguing analogy between metafiction and fractal geometry serves as the catalyst for a reading of texts by Thomas Browne and Friedrich Schlegel a major painting by Philipp Otto Runge and *The Arabian Nights* as malignly received by Poe The arabesque and grotesque are seen as engaged in a problematic of passion at the utopian end of art a consensualist paradigm akin to the Dionysian liberation of the subject player fan in baseball one whose field of implication includes Nietzsche and contemporary novelists Eisenhauer reads Padgett Powell's *Edisto* as a declamatory mini-epic divergent in its mythos from the tradition of the American hieroglyphic *Edisto*'s fictive reinvention of the South suggests a revisiting of the Literature of Power as privileged emancipative counterfactuality of other truth congruent with the fictive worlds of Cable Faulkner and Günther Grass

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