

**Chapter 1 : Preface to Lyrical Ballads Questions and Answers - [www.nxgvision.com](http://www.nxgvision.com)**

*The fifty-two critical commentaries Trilling wrote to accompany each selection in his text book anthology, The Experience of Literature. This book is a wonderful journey through literary history, from the Greek dramatists to present day. Foreword by William Jovanovich.*

Historical context[ edit ] Hegel was putting the finishing touches to this book as Napoleon engaged Prussian troops on October 14, , in the Battle of Jena on a plateau outside the city. On the day before the battle, Napoleon entered the city of Jena. Later that same day Hegel wrote a letter to his friend the theologian Friedrich Immanuel Niethammer: I saw the Emperor " this world-soul " riding out of the city on reconnaissance. It is indeed a wonderful sensation to see such an individual, who, concentrated here at a single point, astride a horse, reaches out over the world and masters it. The Encyclopedia of the Philosophical Sciences , in its third section Philosophy of Spirit , contains a second subsection The Encyclopedia Phenomenology that recounts in briefer and somewhat altered form the major themes of the original Phenomenology. Structure[ edit ] The book consists of a Preface written after the rest was completed , an Introduction, and six major divisions of greatly varying size: Due to its obscure nature and the many works by Hegel that followed its publication, even the structure or core theme of the book itself remains contested. First, Hegel wrote the book under close time constraints with little chance for revision individual chapters were sent to the publisher before others were written. Furthermore, according to some readers, Hegel may have changed his conception of the project over the course of the writing. Secondly, the book abounds with both highly technical argument in philosophical language, and concrete examples, either imaginary or historical, of developments by people through different states of consciousness. The relationship between these is disputed: Jean Hyppolite famously interpreted the work as a Bildungsroman that follows the progression of its protagonist, Spirit, through the history of consciousness, [8] a characterization that remains prevalent among literary theorists. However, others contest this literary interpretation and instead read the work as a "self-conscious reflective account" [9] that a society must give of itself in order to understand itself and therefore become reflective. This involves an exposition on the content and standpoint of philosophy, i. Hegel uses the phrase "pure looking at" reines Zusehen to describe this method. If consciousness just pays attention to what is actually present in itself and its relation to its objects, it will see that what looks like stable and fixed forms dissolve into a dialectical movement. Thus, philosophy, according to Hegel, cannot just set out arguments based on a flow of deductive reasoning. Rather, it must look at actual consciousness, as it really exists. Hegel also argues strongly against the epistemological emphasis of modern philosophy from Descartes through Kant, which he describes as having to first establish the nature and criteria of knowledge prior to actually knowing anything, because this would imply an infinite regress , a foundationalism that Hegel maintains is self-contradictory and impossible. Rather, he maintains, we must examine actual knowing as it occurs in real knowledge processes. This is why Hegel uses the term " phenomenology ". Introduction[ edit ] Whereas the Preface was written after Hegel completed the Phenomenology, the Introduction was written beforehand. It covers much of the same ground, but from a somewhat different perspective. In the Introduction, Hegel addresses the seeming paradox that we cannot evaluate our faculty of knowledge in terms of its ability to know the Absolute without first having a criterion for what the Absolute is, one that is superior to our knowledge of the Absolute. Yet, we could only have such a criterion if we already had the improved knowledge that we seek. To resolve this paradox, Hegel adopts a method whereby the knowing that is characteristic of a particular stage of consciousness is evaluated using the criterion presupposed by consciousness itself. At each stage, consciousness knows something, and at the same time distinguishes the object of that knowledge as different from what it knows. Hegel and his readers will simply "look on" while consciousness compares its actual knowledge of the object"what the object is "for consciousness"â€"with its criterion for what the object must be "in itself". One would expect that, when consciousness finds that its knowledge does not agree with its object, consciousness would adjust its knowledge to conform to its object. However, in a characteristic reversal, Hegel explains that under his method, the opposite occurs. Therefore,

like its knowledge, the "object" that consciousness distinguishes from its knowledge is really just the object "for consciousness" - it is the object as envisioned by that stage of consciousness. Thus, in attempting to resolve the discord between knowledge and object, consciousness inevitably alters the object as well. Then the cycle begins anew as consciousness attempts to examine what it knows about this new "object". The knowledge is inadequate only because of that separation. At each stage of development, Hegel, adds, "we" Hegel and his readers see this development of the new object out of the knowledge of the previous one, but the consciousness that we are observing does not. As far as it is concerned, it experiences the dissolution of its knowledge in a mass of contradictions, and the emergence of a new object for knowledge, without understanding how that new object has been born.

## Chapter 2 : Don't Deny My Name

*The originals were included with the commentaries in an earlier, much larger publication, "The Experience of Literature." Like "Discoveries," Trilling's essays are not for the novice. The essays are tightly constructed and introduce the reader to a thoughtful heuristic of the subject narrative, and also to the discipline of literary criticism.*

In 1925, he graduated from DeWitt Clinton High School, and, at age 16, entered Columbia University, thus beginning a lifelong association with the university. In 1927 he married Diana Rubin, and the two began a lifelong literary partnership. In 1930 he returned to Columbia to pursue his doctoral degree in English literature and to teach literature. He earned his doctorate in 1932 with a dissertation about Matthew Arnold that he later published. He was promoted to full professor in 1934. In 1935, he was selected by the National Endowment for the Humanities to deliver the first Jefferson Lecture in the Humanities, described as "the highest honor the federal government confers for distinguished intellectual achievement in the humanities. Its assiduity constitutes an authority. The structure of our society is such that a class of this kind is bound by organic filaments to groups less culturally fluent that are susceptible to its influence. Trilling later acknowledged that the character was inspired by his Columbia College compatriot and contemporary Whittaker Chambers [6] [7]. His short stories include "The Other Margaret. Critic David Daiches said of Trilling, "Mr. Trilling likes to move out and consider the implications, the relevance for culture, for civilization, for the thinking man today, of each particular literary phenomenon which he contemplates, and this expansion of the context gives him both his moments of his greatest perceptions, and his moments of disconcerting generalization. Forster, both written in response to a concern with "the tradition of humanistic thought and the intellectual middle class which believes it continues this tradition. In *Sincerity and Authenticity*, he explores the ideas of the moral self in post-Enlightenment Western civilization. In 1938, Columbia University Press published an unfinished novel that Trilling had abandoned in the late 1920s. *The Unfinished Novel*, is set in the 1920s and involves a young protagonist, Vincent Hammell, who seeks to write a biography of an older poet, Jorris Buxton. In the United States at this time Liberalism is not only the dominant but even the sole intellectual tradition. For it is the plain fact that nowadays there are no conservative or reactionary ideas in general circulation. This does not mean, of course, that there is no impulse to conservatism or to reaction. Such impulses are certainly very strong, perhaps even stronger than most of us know. But the conservative impulse and the reactionary impulse do not, with some isolated and some ecclesiastical exceptions, express themselves in ideas but only in action or in irritable mental gestures which seek to resemble ideas. The extent to which Trilling may be identified with neoconservatism continues to be contentious, forming a point of debate. An absolute responsibility "that much of a divine or metaphysical essence none of us is. Selected by Diana Trilling and published posthumously. *Essays on Literature and Society*. *Nine Essays in Criticism*. *Freud and the Crisis of Our Culture*. *Essays on Literature and Learning*. *Mind in the Modern World: The Thomas Jefferson Lecture in the Humanities*. *Essays and Reviews*, " Published posthumously Diana Trilling, ed. *Speaking of Literature and Society*. Farrar, Straus, and Giroux. *A Company of Readers: Uncollected Writings of W. Selected Letters of Lionel Trilling*.

**Chapter 3 : Project MUSE - Editors' Preface: Narrative Medicine, or a Sense of Story**

*Preface to the Experience of Literature Published November 11, by Harvest Books. Written in English. First Sentence. THE PLOT of Oedipus Rex is at once the most.*

Emotion, Imagination and Complexity The 19th century was heralded by a major shift in the conception and emphasis of literary art and, specifically, poetry. During the 18th century the catchphrase of literature and art was reason. Logic and rationality took precedence in any form of written expression. Ideas of validity and aesthetic beauty were centered around concepts such as the collective "we" and the eradication of passion in human behavior. In all of those ideas about literature were challenged by the publication of Lyrical Ballads, which featured the poetry of William Wordsworth and Samuel Taylor Coleridge. Wordsworth and Coleridge both had strong, and sometimes conflicting, opinions about what constituted well-written poetry. Their ideas were centered around the origins of poetry in the poet and the role of poetry in the world, and these theoretical concepts led to the creation of poetry that is sufficiently complex to support a wide variety of critical readings in a modern context. Wordsworth wrote a preface to Lyrical Ballads in which he puts forth his ideas about poetry. His conception of poetry hinges on three major premises. Wordsworth asserts that poetry is the language of the common man: To this knowledge which all men carry about with them, and to these sympathies in which without any other discipline than that of our daily life we are fitted to take delight, the poet principally directs his attention. Wordsworth eschews the use of lofty, poetic diction, which in his mind is not related to the language of real life. He sees poetry as acting like Nature, which touches all living things and inspires and delights them. Wordsworth calls for poetry to be written in the language of the "common man," and the subjects of the poems should also be accessible to all individuals regardless of class or position. Wordsworth also makes the points that "poetry is the spontaneous overflow of powerful feelings: First, some experience triggers a transcendent moment, an instance of the sublime. The senses are overwhelmed by this experience; the "spontaneous overflow of powerful feelings" leaves an individual incapable of articulating the true nature and beauty of the event. It is only when this emotion is "recollected in tranquility" that the poet can assemble words to do the instance justice. It is necessary for the poet to have a certain personal distance from the event or experience being described that he can compose a poem that conveys to the reader the same experience of sublimity. With this distance the poet can reconstruct the "spontaneous overflow of powerful feelings" the experience caused within himself. He uses the language and subjects of the common man to convey his ideas. These lines show that Wordsworth places little stock in the benefit of education or institutionalized wisdom. He implies that any person with exposure to Nature can learn the secrets of the world, regardless of social or economic considerations. In "I wandered lonely as a cloud," Wordsworth uses the sonnet form to express his ideas about poetry being the spontaneous overflow of emotion recollected in tranquility: For oft when on my couch I lie In vacant or in pensive mood, They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils. In the poem he meditates on the stars and the light bouncing off waves on the water. He is unable to truly comprehend the beauty and importance of the experience until he is resting afterward, and he is able to reconstruct the event in his mind. This remembrance brings him a wave of emotion, and it is out of this second flood of feeling that the poem is born. Indeed, Wordsworth is continually inspired and led into transcendent moments by his experiences in Nature. These experiences bring to his mind a wide variety of contemplations and considerations that can only be expressed, as he writes in "Expostulation and Reply," in "a wise passiveness" Coleridge did not agree that poetry is the language of the common man. He thought that lowering diction and content simply made it so that the poet had a smaller vocabulary of both words and concepts to draw from. Coleridge focused mainly on imagination as the key to poetry. He divided imagination into two main components: In Biographia Literaria, one of his significant theoretical works, he writes: The primary imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite of the eternal act of creation of the infinite I AM. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still identical with the primary in the kind of its agency, and

differing only in degree, and in the mode of its operation. The primary imagination is a spontaneous creation of new ideas, and they are expressed perfectly. The secondary imagination is mitigated by the conscious act of imagination; therefore, it is hindered by not only imperfect creation, but also by imperfect expression. To further subdivide the act of imagination, Coleridge introduces his concept of fancy. Fancy is the lowest form of imagination because it "has no other counters to play with but fixities and definites" With fancy there is no creation involved; it is simply a reconfiguration of existing ideas. Rather than composing a completely original concept or description, the fanciful poet simply reorders concepts, putting them in a new and, possibly, fresh relationship to each other. Coleridge also writes that poetry "reveals itself in the balance or reconciliation of opposite or discordant qualities" Through juxtaposition ideas, concepts, and descriptions are made clear. The more imaginative the juxtaposition is, the more exciting the poem becomes. As with Wordsworth, Coleridge also combines his theoretical ideas in his poetry. While he still holds a reverence for Nature inherent to romantic literature, his poems are not exclusively based around the natural. He makes use of primary imagination in his work, because it is the kind of imagination he values most, and avoids secondary imagination or fancy as much as possible. In *Xanadu* did Kubla Kahn A stately pleasure dome decree: Where Alph, the sacred river, ran Through caverns measureless to man Down to a sunless sea. The lines have come to Coleridge unbidden, and represents the creation of a previously nonexistent setting. He creates these instances throughout the poem. Coleridge also uses highly imaginative images to create juxtaposition in the poem. He writes, "A sunny pleasure dome with caves of ice! The "reconciliation of opposites" manifests itself in lines such as these. The adjective "sunny" implies warmth, while "ice" is cold. Together they hint at a darker side to the superficially idyllic pleasure dome. The leader of the Mongols is not colloquially thought of as a kind or benevolent man. Coleridge and Wordsworth valued artful poetry. Although they had some different theoretical opinions, both of them succeeded at making poetry that is complex and dense enough to withstand two centuries of analysis, and modern critical practice has not yet fully distilled the potential meaning to be found in their work. It is easy to see how their work places them firmly in the realm of the Romantics, but it is quite difficult to come up with a single form of modern criticism that can fully deal with these two poets. Mimetic forms of criticism, including contemporary Platonists and Aristotelians, could offer observations about how the poetry of Wordsworth seeks to imitate Nature and the effects of Nature on the individual. He works to reconstruct an experience for the reader. Unfortunately, purely mimetic criticism would miss much of the rhetorical devices and aesthetic qualities embedded in the work. Pragmatic forms of criticism, which focus on the rhetorical purpose of the author, could offer insight as to how the poetry of Coleridge and Wordsworth seek to instruct the reader, and could also elucidate the rhetorical structure of their works. Both of the poets seek to reinforce the individual, the glory and value of Nature, and induce revelations in their readers. Also, as with all of the Romantics, Coleridge and Wordsworth are constantly seeking the sublime. The work of Coleridge and Wordsworth is also rhetorically constructed to express their critical theories, which a pragmatic reading of the text would pick up. The expressive forms of criticism could offer valuable insights into the poems of Coleridge and Wordsworth by focusing on the texts as products of the poets. In *Biographia Literaria*, Coleridge wrote that a poem must be a cohesive unit, with every part working together to build into a whole. Both poets pay close attention to form and diction in their work, and create poems that are independent units of thought. Especially the work of Wordsworth seems to precipitate Marxist criticism, which could provide insight about the elements of class in his poems, and could also discuss the connection between form and content in the poetry. Postmodern critics would especially enjoy looking at the fierce individuality of Coleridge and Wordsworth, who each create their own micronarrative of the world while rejecting the metanarratives of their time. It is impossible to name one form of criticism that could sum them up entirely, because ultimately they are working with a large number of weighty concepts. This is why their poetry is still read and analyzed. Since Aristotle claimed in his *Poetics* that the complexity of a work is directly proportional to the greatness of the work, we have sought out literature that withstands multiple intense readings. Because we can look at the poems of Coleridge and Wordsworth in a large variety of ways, we are constantly finding new meaning, which gives the poetry a re-readability not found in lesser work. Re-readability is the hallmark of good literature and of the sublime. Coleridge and Wordsworth knew this, and they wrote toward that goal.

### Chapter 4 : preface | Definition of preface in English by Oxford Dictionaries

*Find helpful customer reviews and review ratings for Preface to the Experience of Literature at [www.nxgvision.com](http://www.nxgvision.com)  
Read honest and unbiased product reviews from our users.*

Introduction our current conception of the world is of it being an extremely dangerous place in which to live. When in danger, the emotions related to our struggle for survival are painful. When we started studying the manifestations of horror in Brazilian literature, we noticed that national critical studies on the theme were dramatically rare. We finally selected five well-known authors who have left important analyses on the subject of horror fiction: Moreover, we also concluded that they adhere to two philosophical standpoints: Fear as an aesthetic pleasure narratives which can produce fear in readers have been constantly written and, not surprisingly, there is in fact a myriad of essential terms in the literary Studies somehow connected to them, such as catharsis, sublime, and grotesque. Paradoxically, our primitive and often irrational fear is still one of the strongest feelings that we experience. Feeling pain or danger while not really at risk would be capable of producing a feeling of relief, or delight—a specific type of pleasure, albeit not a positive one as it is caused by pain. We may grieve for someone who has died, but we cannot do so if we die. Fear produced by imagination is similar to that of the fiction mechanisms binding readers and characters. We name such an experience as art-fear. Fear literature in Brazil at this stage, we are in a position to reflect on art-fear in regard to Brazilian literature. Some potential analytical paths open ahead of us: We might assume that our interlocutor would hesitate. Would the difficulty to list examples also occur in relation to other genres or themes? Would he find this task as difficult as the one assigned to him earlier? What if examples of horror narratives in non-Brazilian literature were to be requested, would his hesitation continue? We searched through national literary anthologies,<sup>1</sup> whose titles would include words such as horror, terror, evil, cruel, violent, and fantastic. Such a conclusion led us to a second hypothesis that there are indeed narratives in the ambit of Brazilian literature which could be classified as fear literature. First of all, literary history and criticism in Brazil have evidently focused on more realistic themes, especially those explicitly related to issues of national identity. Such demands are so powerful that they turn the expectation into an aesthetic value, even nowadays. Furthermore, a tradition of fear literature in Brazil is unnoticed. For decades, they have been doing so. From a meta-critical perspective, we could openly state that unstable and dubious personal taste should never rule or delineate any analysis of research. What would Brazilian fear literature be? Gothic literature can undoubtedly be placed in the origins of European and North-American modern fear literature. We do not deny that legends, popular myths, traditional customs and folklore can potentially build up the supernatural themes of our fear literature. Many are the factors which may lead to fear literature in Brazil: Check some of these anthologies in the bibliographic references. Works such as those of Sandra Guardini Vasconcelos show how the English Gothic romance, different from what was thought for a long time, spread in great number throughout the country in the first half of the nineteenth century. Many more novelists than the ones selected by critics were writing at the same time, in many cases managing to spread their writings and narrative tendencies quite successfully. Causo, Roberto de Souza. Companhia das Letras, Esteves, Iainister de Oliveira ed. Fernandes, Rinaldo de ed. Faculdade de Letras, Universidade Estadual de Londrina. Casa da Palavra,

### Chapter 5 : Preface to the Experience of Literature | Open Library

*The fifty-two critical commentaries Trilling wrote to accompany each selection in his text book anthology, The Experience of Literature. This book is a wonderful journey through literary history, from the Greek dramatists to present day.*

### Chapter 6 : The Phenomenology of Spirit - Wikipedia

*Preface to the Experience of Literature. Mariner Books, November Paper Back. Used - Very Good. Item # ISBN: The*

*fifty-two critical commentaries Trilling wrote to accompany each selection in his text book anthology, The Experience of Literature.*

### Chapter 7 : Wordsworth and Coleridge: Emotion, Imagination and Complexity

*Preface to Lyrical Ballads. arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which.*

### Chapter 8 : Scribbr - Meest Complete Nakijkservice voor jouw Scriptie of Verslag

*Girard's publications have been primarily in the area of literature, mythology, and anthropology, beginning with a book in on Cervantes, Stendhal, Flaubert, Dostoyevsky, and Proust, translated into English in as Deceit, Desire, and the Novel: Self and Other in Literary Structure.*

### Chapter 9 : Preface to the Experience of Literature by Lionel Trilling

*Get an answer for 'Please analyse Wordsworth's definition of poetry from his Preface to the "Lyrical Ballads."' "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from.*