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Kafka's Ethics of Interpretation refutes the oft-repeated claim, made by Kafka's greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his writings. Jennifer L. Geddes shows that this claim about Kafka's deliberate uninterpretability is not only wrong, it also misconstrues a central concern of his work.

## Project MUSE - Kafka's Ethics of Interpretation

of interpretation, we begin to see his ethics of interpretation. I look briefly at two passages in *The Interpretation of Dreams* in which Freud oscillates between claiming to have completed interpretation of a dream, on the one hand, and declaring that it is impossible ever to completely interpret a dream, on the other.

Kafka's Ethics of Interpretation -

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This proverbial delimitation of human effort might serve to paraphrase the enjoinder of Jennifer Geddes ' s new monograph, Kafka ' s Ethics of Interpretation.

Geddes ' s point of departure consists in the observation that much of Kafka criticism has succumbed to two hermeneutic temptations: either to pretend to have discovered the “ real ” meaning of the author ' s enigmatic work—usually through the utilization of a particular theoretical lens—or to declare his corpus uninterpretable ...

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interpretation of his writings. Jennifer L. Geddes shows that this Page 2/11

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The Trial by Franz Kafka can be described as existentialist novel, because even if Sartre and Camus would not have written The Trial, most of the themes developed by the existentialist philosophies are represented: the absurdity of the world , the contingency of existence, the nightmare of intersubjectivity, the political oppression, ...

Kafka: The Trial (Analysis)

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There is the sociological interpretation, according to which Kafka's work is but a mirror of the historical-sociological situation

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in which he lived. For the critic arguing this way, the question is not what Kafka really says but the reasons why he supposedly said it.

### Understanding Kafka - CliffsNotes

Interpretation ethics The interpreter must not allow his or her personal opinions to affect the interpretation. The interpreter must not express his or her personal opinions at any time during the interpretation. The interpreter is not responsible for the content of the message being interpreted.

### Interpretation ethics — Noricom

Kafka's Ethics of Interpretation refutes the oft-repeated claim, made by Kafka's greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his writings. See details- Kafka's Ethics of Interpretation :



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However, the paradoxical nature of this interpretation is that if we had not tried to understand the parable in the first place, we would have never understood his argument. Furthermore, if we had not acknowledged that his parable had no meaning, we would not have found the most plausible interpretation of “ Before the Law ” , that it is a parable examining the way in which we try to ...

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Franz Kafka ' s Before the Law - Kayla Leung

Kafka's ethics of interpretation points us toward interpretive activity that forgoes mastery for engagement; relinquishes the satisfactions of closure for the joys but also frustrations of ongoing dialogue; and seeks not completion but approximations, acknowledging that complete interpretation is itself a fantasy that obscures the glimpses we might be able to achieve.

Kafka's Ethics of Interpretation: Between Tyranny and ...

Kafka's ethics of interpretation : between tyranny and despair. [Jennifer L Geddes] -- Kafka's Ethics of Interpretation refutes the oft-repeated claim, made by Kafka's greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his ...

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Kafka's ethics of interpretation : between tyranny and ...

Arguing that the indeterminacy surrounding the reason for the protagonist ' s arrest by the capricious, unfathomable court constitutes Joseph K. ' s primary experience of persecution, this chapter illustrates that his quest is impelled by the need to interpretatively master his suffering.

Franz Kafka ' s The Trial and the Interpretation of ...

Kafka's Ethics of Interpretation refutes the oft-repeated claim, made by Kafka's greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his writings. Jennifer L. Geddes shows that this claim about Kafka's deliberate uninterpretability is not only wrong, it also misconstrues a central concern of his work.

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Kafka's Ethics of Interpretation: Between  
Tyranny and ...

Rethinking the importance of Sigmund Freud ' s landmark book The Interpretation of Dreams a century after its publication in 1900, this work brings together psychoanalysts, philosophers, cultural theorists, film and visual theorists, and literary critics from several continents in a compilation of the best clinical and theoretical work being done in psychoanalysis today.

Kafka's Ethics of Interpretation refutes the oft-repeated claim, made by Kafka's greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his writings. Jennifer L. Geddes shows that this claim about Kafka's deliberate uninterpretability is not only

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wrong, it also misconstrues a central concern of his work. Kafka was not trying to avoid or prevent interpretation; rather, his works are centrally concerned with it.

Geddes explores the interpretation that takes place within, and in response to, Kafka's writings, and pairs Kafka's works with readings of Sigmund Freud, Pierre Bourdieu, Tzvetan Todorov, Emmanuel Levinas, and others. She argues that Kafka explores interpretation as a mode of power and violence, but also as a mode of engagement with the world and others. Kafka, she argues, challenges us to rethink the ways we read texts, engage others, and navigate the world through our interpretations of them.

"From the seductive danger of the Sirens in Greek myth to the protective/warning sounds of sirens in the 20th century, this book investigates the paradoxical and

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complex meaning of sirens in Western culture"--

The voice was not a major philosophical topic until the 1960s, when Derrida and Lacan separately proposed it as a central theoretical concern. Here, Dolar goes beyond Derrida's idea of "phonocentrism" and revives and develops Lacan's claim that the voice is one of the paramount embodiments of the psychoanalytic object. He proposes that, apart from the uses of the voice as a vehicle of meaning and as a source of aesthetic admiration, there is a third level of understanding: the voice as an object that can be seen as the lever of thought. He investigates the object voice on a number of different levels--linguistics, metaphysics, ethics (the voice of conscience), the paradoxical relation between the voice and the body, the politics of the voice--and finally scrutinizes the uses of the voice in

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Freud and Kafka. With this foundational work, Dolar gives us a philosophically grounded theory of the voice as a Lacanian object-cause.--From publisher description.

Examines sin and redemption in literary works including Dante's "Divine Comedy," Henry James's "The Portrait of a Lady," and the novels of William Golding.

What is the relationship between literary criticism and ethics? Does criticism have an ethical task? How can criticism be ethical after literary theory? Ethical Criticism seeks to answer these questions by examining the historical development of the ethics of criticism and the vigorous contemporary backlash against what is known as 'theory'. The book appraises current arguments about the ethics of criticism and, finding

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them wanting, turns to the philosophy of Emmanuel Levinas. Described as 'the greatest moral philosopher of the twentieth century', Levinas' thought has had a profound influence on a number of significant contemporary thinkers. By paying close attention to his major writings, Robert Eaglestone argues cogently and persuasively for a new understanding of the ethical task of criticism and theory.

Challenging prevailing assumptions about the relationship between language and politics, this book offers a compelling new account of aesthetic and economic thought since the eighteenth century. Mieszkowski explores the doctrines of productivity and interest in Romanticism and classical political economy, arguing that the critical force of any historical model of literature depends on its understanding of the distinction between intellectual and material



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labor. This provocative contribution to contemporary debates about culture and ideology will be important for scholars of literature, history, and political theory.

The author relates her theories of literary criticism to the total aesthetic experience.

In this full comparative study of the Jewish writer and artist Bruno Schulz, his life and themes are examined in the light of major Polish and European influences.

Ovid's magnificent panorama of the Greek and Roman myths-presented by a noted poet, scholar, and critic. Prized through the ages for its splendor and its savage, sophisticated wit, *The Metamorphoses* is a masterpiece of Western culture-the first attempt to link all the Greek myths, before and after Homer, in a cohesive whole, to the Roman myths of Ovid's day. Horace

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Gregory, in this modern translation, turns his own poetic gifts toward a deft reconstruction of Ovid's ancient themes, using contemporary idiom to bring to today's reader all the ageless drama and psychological truths vividly intact.

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