

Georg Lukacs The Theory Of The Novel

This volume is an introduction to those works of Gyorgy Lukacs that have established him as a classic authority in literary criticism: his pre-Marxist "The History of the Evolution" "of Modern Drama" (1911), still not available in English, which Eva Corredor analyzes in the original Hungarian text and from which she provides extensive quotations in English; his Kantian collection of essays, "Soul and Form" (1910); his Hegelian "The" "Theory of the Novel" (1920); and his first Marxist work, "History and Class Consciousness" (1923), which best characterizes the Hungarian philosopher's problematic position between East and West. Lukacs's Marxist theories are studied in the texts written during his exile in Stalinist Russia but published much later: "Studies in European Realism" (1950), "The Historical" "Novel" (1955) and "Realism in Our Time" (1957). The approach to Lukacs's work is both selective, in the sense that the author chooses to introduce Lukacs's literary theories with a focus on his views of French literature, but also global, in that she integrates these theories in the totality of his intellectual development. At each phase, the true motive of Lukacs's interest in literature is revealed as a pretext to study reality. The detailed biographical data, up-

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to-date critical bibliography and helpful index contribute to the overall value of this work as a challenging and rewarding source of information on Gyorgy Lukacs's theories of literature."

Georg Lukács stands as a towering figure in the areas of critical theory, literary criticism, aesthetics, ethical theory and the philosophy of Marxism and German Idealism. Yet, despite his influence throughout the twentieth century, his contributions to the humanities and theoretical social sciences are marked by neglect. What has been lost is a crucial thinker in the tradition of critical theory, but also, by extension, a crucial set of ideas that can be used to shed new light on the major problems of contemporary society. This book reconsiders Lukács' intellectual contributions in the light of recent intellectual developments in political theory, aesthetics, ethical theory, and social and cultural theory. An international team of contributors contend that Lukács' ideas and theoretical contributions have much to offer the theoretical paucity of the present. Ultimately the book reintegrates Lukács as a central thinker, not only in the tradition of critical theory, but also as a major theorist and critic of modernity, of capitalism, and of new trends in political theory, cultural criticism and legal theory. This anthology investigates how Georg Lukács and Karl Korsch, in different historical,

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political and intellectual contexts during the last century, have employed Hegel's philosophy with the aim of developing and renewing Marxist theory.

The Uses of Hegel's Philosophy in Marxist Theory from Georg Lukács to Slavoj Žižek

Georg Lukács and His Critics

Die Theorie des Romans

Lenin

Kritik des Klassenbewusstseins in Georg

Lukács' "Geschichte und Klassenbewusstsein"

The Subject of Modernity

Totality has been an abiding concern from the first generation of Western Marxists, most notably Lukács, Korsch, Gramsci, and Bloch, through the second, exemplified by the Frankfurt School, Lefebvre, Goldmann, Sartre, Merleau-Ponty, and Della Volpe, up to the most recent, typified by Althusser, Colletti, and Habermas. Yet no consensus has been reached concerning the term's multiple meanings—expressive, decentered, longitudinal, latitudinal, normative—or its implications for other theoretical and practical matters. By closely following the adventures of this troublesome but central concept, *Marxism & Totality* offers an unconventional account of the history of Western Marxism.

György Lukács was a Hungarian Marxist philosopher, writer, and literary critic who shaped mainstream European Communist thought. *Soul and Form* was his first book, published in 1910, and it established his reputation, treating questions of linguistic expressivity and literary style in the works of Plato, Kierkegaard, Novalis, Sterne, and others. By isolating the formal techniques these thinkers developed, Lukács laid the groundwork for his later work in Marxist aesthetics, a field that introduced the historical and political implications of text. For this centennial edition, John T. Sanders and Katie Terezakis add a dialogue entitled "On Poverty of Spirit," which Lukács wrote at the time of *Soul and Form*, and an

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introduction by Judith Butler, which compares Luk á cs's key claims to his later work and subsequent movements in literary theory and criticism. In an afterword, Terezakis continues to trace the Luk á csian system within his writing and other fields. These essays explore problems of alienation and isolation and the curative quality of aesthetic form, which communicates both individuality and a shared human condition. They investigate the elements that give rise to form, the history that form implies, and the historicity that form embodies. Taken together, they showcase the breakdown, in modern times, of an objective aesthetics, and the rise of a new art born from lived experience.

Out of the chaos following Lenin ' s death and the mounting fury against Luk á cs and his freshly penned *History and Class Consciousness* (1923), this book bears an assessment of Lenin as “ the only theoretical equal to Marx. ” Luk á cs shows, with unprecedented clarity, how Lenin ' s historical interventions—from his vanguard politics and repurposing of the state to his detection of a new, imperialist stage of capitalism—advanced the conjunction of theory and practice, class consciousness and class struggle. A postscript from 1967 reflects on how this picture of Lenin, which both shattered failed Marxism and preserved certain prejudices of its day, became even more inspirational after the oppressions of Stalin. Luk á cs ' s study remains indispensable to an understanding of the contemporary significance of Lenin ' s life and work.

Luk á cs' Concept of Dialectic

Alienation, Dialectics, Revolution; a Study in Utopia and Ideology
Theory and praxis

Soul and Form

Luk á csian film theory and cinema

The Theory of the Novel

An international team of contributors explore contemporary insights into the work of Georg Lukacs in political theory, aesthetics, ethics and social and cultural

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theory.

Georg Lukács wrote The Theory of the Novel in 1914-1915, a period that also saw the conception of Rosa Luxemburg's Spartacus Letters, Lenin's Imperialism: The Highest Stage of Capitalism, Spengler's Decline of the West, and Ernst Bloch's Spirit of Utopia. Like many of Lukács's early essays, it is a radical critique of bourgeois culture and stems from a specific Central European philosophy of life and tradition of dialectical idealism whose originators include Kant, Hegel, Novalis, Marx, Kierkegaard, Simmel, Weber, and Husserl. The Theory of the Novel marks the transition of the Hungarian philosopher from Kant to Hegel and was Lukács's last great work before he turned to Marxism-Leninism. -- Book Description.

McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context.

A Történelmi Regény

Tactics and Ethics

The Adventures of a Concept from Lukács to Habermas

The Historical Novel

Studien über marxistische Dialektik

Georg Lukács

Although George Lukacs's work has been widely read and reviewed, and has exerted a significant influence on recent international discussions of literature, philosophy, and Marxism, no comprehensive and up-

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to-date bibliography of the wide range of critical response to his writings has appeared in book form to date. This bibliography contains in Part I books devoted to Lukacs, including all available reviews, and the books are classified by language. Part II lists dissertations and theses, and reproduces the text in Dissertation Abstracts International when available. Part III includes essays and articles devoted to Lukacs, and these also are classified by language. Part IV lists items by proper names. It includes material in which Lukacs is being compared, or contrasted with other major figures in philosophy, literary theory and criticism, aesthetics and Marxism. Late entries are included in the addendum, and author and editor indexes also are included. A bibliography of books and articles by and about Georg Lukacs.

"The Hungarian Marxist critic Georg Lukács is primarily known as a literary theorist, but he also wrote extensively on the cinema. These writings have remained little known in the English-speaking world because the great majority of them have never actually been translated into English--until now. Aitken has gathered together Lukács' most important essays and the translations appear here, often for the first time. This book thus makes a decisive contribution to understandings of Lukács within the field of film studies, and, in doing so, also challenges many existing preconceptions concerning his theoretical position. For example, whilst Lukács' literary theory is well known for its repudiation of naturalism, in his writings on film Lukács appears to advance a theory and practice of film that can best be described as naturalist."--Jacket.

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An International Bibliography with Annotations (1910-1982)

ein geschichtsphilosophischer Versuch über die Formen der grossen Epik

Marxism and Totality

From Neo-Kantianism to Marxism

Georg Lukács: the Man, His Work and His Ideas

Georg Lukács's Philosophy of Praxis

This book-length treatment of Gyrgy Luk cs' major achievement, his Marxist aesthetic theories. Working from the thirty-one volumes of Luk cs' works and twelve separately published essays, speeches, and interviews, Bela Kiralyfalvi provides a full and systematic analysis for English-speaking readers. Following an introductory chapter on Luk cs' philosophical development, the book concentrates on the coherent Marxist aesthetics that became the basis for his mature literary criticism. The study includes an examination of Luk cs' Marxist philosophical premises; his theory of the origin of art and the relationship of art to life, science, and religion; and his theory of artistic reflection and realism. Later chapters treat the concepts of type and totality in Luk cs' category of specialty, the distinctions between allegory and symbolism in his theory of the language of art, and Luk cs' understanding of aesthetic effect and form and content in art. There is a separate chapter on Luk cs' dramatic theory. This lucid and readable account of Luk cs' aesthetic theories will be of special interest to students of literature, aesthetics, and drama. In addition, it will be appreciated by those generally concerned with Marxist theory.

Originally published in 1975. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its

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founding in 1905.

The question of modernity has provoked a vigorous debate in the work of thinkers from Hegel to Habermas. Anthony J. Cascardi offers an historical account of the origins and transformations of the rational subject of self as it is represented in Descartes, Cervantes, Pascal, Hobbes and the Don Juan myth.

The end of the Soviet period, the vast expansion in the power and influence of capital, and recent developments in social and aesthetic theory, have made the work of Hungarian Marxist philosopher and social critic Georg Lukács more vital than ever. The very innovations in literary method that, during the 80s and 90s, marginalized him in the West have now made possible new readings of Lukács, less in thrall to the positions taken by Lukács himself on political and aesthetic matters. What these developments amount to, this book argues, is an opportunity to liberate Lukács's thought from its formal and historical limitations, a possibility that was always inherent in Lukács's own thinking about the paradoxes of form. This collection brings together recent work on Lukács from the fields of Philosophy, Social and Political Thought, Literary and Cultural Studies. Against the odds, Lukács's thought has survived: as a critique of late capitalism, as a guide to the contradictions of modernity, and as a model for a temperament that refuses all accommodation with the way things are.

an analysis of the social philosophy of Georg Lukács

Theory of the Novel

A Historical Approach

Lukács, Marx and the Sources of Critical Theory

A Study of Georg Lukács' Writings on Film, 1913-71

Geschichte und Klassenbewusstsein

Tactics and Ethics collects Georg Lukács's articles from the most politically active time of his life, a period encompassing his stint as deputy commissar of education in the Hungarian Soviet Republic.

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Including his famed essay on parliamentarianism—which earned Lukács the respectful yet severe criticism of Lenin—this book is a treasure chest of valuable insights from one of history's great political philosophers.

Studienarbeit aus dem Jahr 2007 im Fachbereich Medien / Kommunikation - Theorien, Modelle, Begriffe, Note: 1,0, Universität Konstanz, 10 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Aus der Perspektive des 21.

Jahrhunderts lässt sich manchmal nur noch schwer entschlüsseln, welche dem Anschein nach marxistischen Begriffe und Konzepte denn nun originär von Marx stammen und welche den Marxisten, also den vielfältigen Interpretationsweisen von Marx, geschuldet sind. So taucht z. B. in einem marxistischen Online-Lexikon der Begriff „Klassenbewusstsein“ mehrere Male auf, jedoch nie in den Zitaten aus dem Primärwerken von Marx, sondern nur in den Überschriften der Verfasser. Zwar reflektiert auch Marx über das Bewusstsein und die Ideologie einzelner Klassen, ohne dabei den Begriff „Klassenbewusstsein“ häufig zu verwenden. Die erste explizite Thematisierung dieses Begriffs findet sich schließlich auch nicht bei Marx, sondern in Georg Lukács' 1923 herausgegebener

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Essaysammlung "Geschichte und Klassenbewußtsein". Mit diesen Texten unternahm Lukács den Versuch, einerseits seine Erfahrungen während der ungarischen Räterepublik zu theoretisieren und andererseits die Marxsche Ideologie- und Ökonomiekritik und vor allem deren Methode ins 20. Jahrhundert zu überführen. Damit wurde Geschichte und Klassenbewußtsein nicht nur zum Referenzpunkt marxistischen Denkens im 20. Jahrhundert, gerade auch in Deutschland, sondern erweiterte gleichzeitig die marxistische Theorie um neue Diskursgegenstände wie das Konzept „Klassenbewusstsein“. In Anbetracht des Stellenwertes, den Lukács diesem Konzept durch einen ganzen Aufsatz beimisst, lohnt sich eine genauere Betrachtung davon, da das „Klassenbewusstsein“ in Lukács' Theorie in Bezug auf eine revolutionäre Umgestaltung der Gesellschaft sowie auf die epistemologische Disposition des Proletariats eine zentrale Rolle einnimmt. Diese beiden entscheidenden Bedingungen einer marxistischen Theorie werden bei Lukács jedoch, vermittelt durch das Klassenbewusstsein, implizit vorausgesetzt, so dass Lukács in seinem Aufsatz nicht nach den Konstitutionsbedingungen von

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Klassenbewusstsein fragt, sondern nur, was „unter Klassenbewusstsein (theoretisch) zu verstehen“ ist sowie was „die Funktion des so verstandenen Klassenbewusstseins (praktisch) im Klassenkampfe“ ist. Da das Konzept „Klassenbewusstsein“ bei Marx jedoch nicht in dieser expliziten Form vorkommt, stellt sich die Frage, wie Lukács den Begriff „Klassenbewusstsein“ sowohl für die Bourgeoisie als auch für das Proletariat konzeptionalisiert.

In *Confronting Reification*, an international team of scholars examines the work of the Hungarian philosopher, Georg Lukács, and the relevance of his concept of reification.

Continuity in Georg Lukacs' Theory of Literary Realism

Georg Lukacs: The Fundamental Dissonance of Existence

A study of Georg Lukács' writing on film 1913–1971

In Memory of Georg Lukacs

György Lukács and the Literary Pretext

Lukácsian Film Theory and Cinema

This acclaimed book is the first comparative evaluation of two primary sources of the Western Marxist tradition: Marx's Economic and Philosophical Manuscripts and History and Class Consciousness by Georg Lukács. Andrew Feenberg offers a new interpretation of the theories of alienation and

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reification as the basis of a Marxist approach to the cultural contradictions of contemporary society. Georg Lukács was one of the most important intellectuals and philosophers of the 20th century. His last great work was an systematic social ontology that was an attempt to ground an ethical and critical form of Marxism. This work has only now begun to attract the interest of critical theorists and philosophers intent on reconstructing a critical theory of society as well as a more sophisticated framework for Marxian philosophy. This collection of essays explores the concept of critical social ontology as it was outlined by Georg Lukács and the ways that his ideas can help us construct a more grounded and socially relevant form of social critique.

Lukácsian film theory and cinema explores Georg Lukács' writings on film. The Hungarian Marxist critic Georg Lukács is primarily known as a literary theorist, but he also wrote extensively on the cinema. These writings have remained little known in the English-speaking world because the great majority of them have never actually been translated into English – until now. Aitken has gathered together the most important essays and the translations appear here, often for the first time. This book thus makes a decisive contribution to understandings of Lukács within the field of film studies, and, in doing so, also challenges many existing preconceptions concerning his theoretical position. For example, whilst Lukács' literary theory is well known for its repudiation of naturalism, in his writings on film Lukács appears to advance a theory and practice of film that can best be described as naturalist. Lukácsian film theory and cinema is divided into two parts. In part one, Lukács'

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writings on film are explored, and placed within relevant historical and intellectual contexts, whilst part two consists of the essays themselves. This book will be of considerable interest to scholars and students working within the fields of film studies, literary studies, intellectual history, media and cultural studies. It is also intended to be the final volume in a trilogy of works on cinematic realism, which includes the author's earlier *European film theory and cinema* (2001), and *Realist film theory and cinema* (2006).

Georg Lukács and the Possibility of Critical Social Ontology

Georg Lukács' Marxism

1919-1929

From Georg Lukács to Slavoj Žižek

A Historico-philosophical Essay on the Forms of Great Epic Literature

Critical Essays in Politics, Philosophy and Aesthetics

The Hungarian social philosopher and literary critic Georg Lukacs (1885-1971) is one of the seminal intellectual figures of the twentieth century. With the possible exception of Leon Trotsky, he is also widely recognized as the outstanding Marxist thinker aside from Marx himself. Yet, as Lewis Coser has observed, Lukacs has remained the most enigmatic figure of the modern communist movement. Why were his theories so important to modern political and social thought?

How did he come to have such influence on so many distinguished Western Intellectuals, and for such a long time? And why, despite this, did so many of his writings infuriate contemporary readers and critics? The centenary of Lukacs birth was celebrated in 1985 with symposia in a number of countries on several continents. Hundreds of Lukacs scholars and students attended, along with others who were interested in his time and his ideas, as well as the man and his work. In the process, new understanding of some of his most controversial concepts, ideas, and theses emerged. Newly discovered information and writings, as well as previously unknown preoccupations in his seventy-year intellectual career were shared. This volume brings together some of the best and most original of the essays of participants in New York, Paris, Budapest, and Mexico City. Some of the contributions in this volume are sharply critical of Lukacs; others are clearly admiring. A great many take an objective but severe look at diverse aspects of his work. Together they constitute a close examination of the life work of the man Thomas Mann once called "The most

important literary critic of today," Jean-Paul Sartre hailed as a significant modern philosopher," and Irving Howe declared "a major force in European intellectual life." Collectively, this volume shows why Georg Lukacs remains one of the remarkable intellectual figures of the twentieth century, whose work is of enduring significance for us today. Judith Marcus is on the faculty of Kenyon College. She is the author of Thomas Mann and Lukacs. Zoltan Tarrwas visiting Fulbright Scholar to Budapest, Hungary, and has taught sociology and history at the City College of CUNY, New School for Social Research, and Rutgers University. He is author of The Frankfurt School, The Critical Theories of Max Horkheimer and Theodor W. Adorno. Georg Lukács (1885-1971) is now recognized as one of the most innovative and best-informed literary critics of the twentieth century. Trained in the German philosophic tradition of Kant, Hegel, and Marx, he escaped Nazi persecution by fleeing to the Soviet Union in 1933. There he faced a new set of problems: Stalinist dogmatism about literature and literary criticism. Maneuvering between

the obstacles of censorship, he wrote and published his longest work of literary criticism, *The Historical Novel*, in 1937. Beginning with the novels of Sir Walter Scott, *The Historical Novel* documents the evolution of a genre that came to dominate European fiction in the years after Napoleon. The novel had reached a point at which it could be socially and politically critical as well as psychologically insightful. Lukács devotes his final chapter to the anti-Nazi fiction of Germany and Austria.

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Georg Lukacs

Aesthetics, Politics, Literature

The Ontology of Georg Lukács

Georg Lukács

Studies in Materialist Dialectics

Georg Lukacs Reconsidered

Georg Lukács wrote *The Theory of the Novel* in 1914-1915, a period that also saw the conception of Rosa Luxemburg's *Spartacus Letters*, Lenin's *Imperialism: The Highest Stage of Capitalism*, Spengler's *Decline of the West*, and Ernst Bloch's *Spirit of Utopia*.

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Georg Lukács' early Marxist philosophy of the

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1920s laid the foundations of Critical Theory. However the evaluation of Lukács' philosophical contribution has been largely determined by one-sided readings of eminent theorists like Adorno, Habermas, Honneth or even Lukács himself. This book offers a new reconstruction of Lukács' early Marxist work, capable of restoring its dialectical complexity by highlighting its roots in his neo-Kantian, 'pre-Marxist' period. In his pre-Marxist work Lukács sought to articulate a critique of formalism from the standpoint of a dubious mystical ethics of revolutionary praxis. Consequently, Lukács discovered a more coherent and realistic answer to his philosophical dilemmas in Marxism. At the same time, he retained his neo-Kantian reservations about idealist dialectics. In his reading of historical materialism he combined non-idealist, non-systematic historical dialectics with an emphasis on conscious, collective, transformative praxis. Reformulated in this way Lukács' classical argument plays a central role within a radical Critical Theory.

Confronting Reification

Theory, Culture, and Politics

Revitalizing Georg Lukács's Thought in Late Capitalism

Philosophers Pocket Quotes: Georg Lukács

A Study on the Unity of His Thought

The Aesthetics of György Lukács